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ABSTRACT

Intended to help elementary and secondary students develop a global perspective, this manual contains ready-to-use lessons and activities dealing with the concept of communication. The materials can be used in individual courses in the social studies, language arts, and science, or in interdisciplinary courses. The activities in part 1 deal with "Communication and Miscommunication." Students create a symbolic language, explore the use of silent language and nonverbal sounds, try to communicate without words, study the uses of dialect and jargon, discover sign languages in the road signs of their areas, create their own posters, and learn about barriers to communication. "Modes of Expression" is the focus on the activities in part 2. Students learn how early American women used needlework as a form of expression, compare social and aesthetic aspects of sports through readings and pictures, make their own statements with music and words, and analyze classic myths and create new variations on the ancient themes. Information provided for each activity includes purpose, time required, a description of materials needed, and specific teaching procedures.(RM)

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EXPLORING COMMUNICATION

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EXPLORING COMMUNICATION

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INTRODUCTION TO THE HUMANITIES SERIES

David C. King and Larry E. Condon, Project Co-Directors

The project Global Perspectives: A Humanistic Influence on the Curriculum, of which the Humanities Series is a part, is based on the premise that achieving a global perspective involves more than educating about the world--it involves education which will help young people live in, respond to, and shape their world. The learning that results in this does not come from any special course or discipline, but can be developed throughout the curriculum. The needs for different grade levels and courses are varied and the project materials are designed to meet them. We have designed the materials for teachers, teacher trainers, curriculum planners, and goals committees. Boards of education, and all who work with and are concerned about the schools may also find them useful.

One can never say that a curriculum is finished. Rather, it is a process--a continuing series of shifts and changes that we make in our effort to provide training that will better prepare young people for the future. As the closing decades of the 20th century approach with what seems to be alarming speed, we find ourselves living in a highly complex world, in an age characterized by wrenching changes and ever-increasing interconnections. In such a world, the dynamics of curriculum as a process become more and more important.

The materials developed in this project, *Global Perspectives: A Humanistic Influence on the Curriculum,* represent part of that process. They possess a high degree of built-in flexibility--a flexibility that encourages adaptation to personal teaching styles as well as the needs of individual students, a flexibility that permits responsiveness to the concerns of the local school and the community, and that can provide room for future change.

Each handbook in the Humanities Series offers ready-to-use lessons and activities as well as suggestions for lessons you can develop yourself. The materials can be used in individual courses in the social studies, humanities, language arts, and science. They can also be used as the basis for team-teaching and other multidisciplinary approaches. The handbooks can go along with existing texts and other materials; no special preparation or purchases are necessary.

Throughout the project's three years of development, hundreds of professional educators have addressed themselves to this question: *What kind of schooling do today's students need as preparation for the kind of world they will have to deal with?*

Many of the answers you will encounter in these handbooks fit what Arthur Combs calls the "new goals for education"--goals which are both "holistic and human." He feels that the major objectives of schooling must be "the development of intelligent behavior, the production of self-propelled, autonomous, creative, problem-solving, humane, and caring citizens."[1]

While such goals have roots deep in the traditions of American education, there still is no simple formula for their achievement. Throughout the project's development period, we have aimed for the kind of holistic and humanistic approaches that can build toward those goals. We have not created new courses and are not asking teachers to make drastic changes in what they teach or how they teach it. Instead, the project has focused on ways to make existing courses more responsive to the needs and opportunities of a new age.

WORKING GOALS FOR GLOBAL PERSPECTIVES: A HUMANISTIC INFLUENCE ON THE CURRICULUM

We seek to develop thoughtful, creative, caring adults able to function effectively as individuals and citizens. For this we believe students need a global perspective which can be approached through a curriculum that includes opportunities--

1. To learn to recognize the interconnections between one's own life, one's society, and major global concerns such as environment, resources, population, and human rights--and how these interconnections affect our future options and choices.

2. To develop an understanding of basic human commonalities; at the same time recognizing the importance of individual and cultural differences.

3. To develop an awareness of how perceptions differ among individuals and between groups.

4. To develop the skills which enable adequate responses to an electronic age, with its increasing volume of information and technological choices.

5. To acquire an ability to respond constructively and flexibly to local, national, and global events, as individuals and as members of groups.

OBJECTIVES AS BUILDING BLOCKS

You will note that the objectives listed for many of the activities deal with the building of skills in processing information and in gaining experience with the concepts. In one middle-grade lesson, for example, students analyze why the telephone was initially regarded by many with such disapproval and why its potential was not foreseen. Although this activity may seem remote from learning about the pressing concerns of a global age, this episode is important in adding to students' understanding of change as a force and how people respond to it.

The competencies and perspectives today's young people need are best developed in a sequential pattern, beginning with the earliest grades. Practically every course in the curriculum can add specific building blocks to the process.

An Example

One frequently listed goal of modern schooling is to help students understand and respond to the complex of environmental concerns that touch all our lives. If we specify particular objectives to be achieved by certain grade levels, we form a picture of how learning at all levels can build toward such a goal.

Examples of the objectives (or competencies) that contribute to this goal of environmental awareness and concern might include the following:

By grade 3, students should be able to

1. describe the notion of systems by explaining how a breakdown in one part of a system will affect other parts;
2. identify systems in surroundings familiar to them--including both built and natural settings;
3. give examples of planet-wide systems such as air and water;
4. draw a picture of a natural system and label its parts.

By grade 6, students should be able to

1. identify relationships between one's immediate surroundings and the planet's natural systems;

2. define interdependence and give examples of its operation in human-environment interactions;

3. record changes over time in their local surroundings;

4. give examples of ways in which human actions alter natural systems, often in unintended and complex ways;

5. draw inferences about how population influences environmental situations.

By grade 9, students should be able to

1. use pictures, literature, and historical sources to draw inferences about changes in human environment relations at various points in U.S. history;

2. give examples of ways in which modern urbanization has influenced natural systems;

3. hypothesize about how alternative plans will affect a particular ecosystem.

By grade 12, students should be able to

1. infer ways in which seemingly personal or local matters affect or are affected by larger environmental contexts;

2. recognize that creating a healthier environment can require difficult decisions, and suggest ways of measuring the possible positive and negative consequences of such decisions or actions;

3. give examples of conflicts of interest that arise over environmental issues;

4. describe ways in which people have expressed their feelings about human-environment relations;

5. identify ways in which the ongoing revolutions in science and technology have altered human-environment relations;

6. form a hypothesis about ways in which future population patterns may influence their own lives.

FOUR BASIC THEMES

Much of the learning in these handbooks is centered around four basic themes, or concepts:

1. *change*
2. *communication*
3. *conflict*
4. *interdependence*

As students become familiar with these concepts, they will find them valuable for organizing the information they encounter throughout their school careers--and beyond.

In the elementary grades, students might be taught to recognize similarities between the dynamics of conflict in an historical episode and a conflict encountered in a story or a real-life situation. These classroom experiences, in turn, can provide useful insights into how conflict operates in our lives and the positive functions it can serve. Thus, the concepts also represent one way of making those connections between the classroom and the world around us.

This focus on concept learning and application may be more difficult with upper level students who lack background in the concept approach. High school teachers are urged to use activities which, while designed for earlier grades, do provide students with a beginning understanding of the concepts. Many teachers of grades 10-12, for instance, have used introductory activities on systems, designed for grades K-3, to develop familiarity with the concept of interdependence. The students were not even aware that they were being exposed to primary grade materials.

THE HANDBOOKS AND BASIC SKILLS

Others have said enough about basic skills so that we don't have to repeat here the dire warnings or the problems of low test scores. However, two important points do need to be made:

First, the development of skills does not take place in a vacuum. In fact, skills development is much more likely to be improved when students are dealing with subject matter that is real to them and inherently interesting. According to Charlotte Huck, former president of the National Council of Teachers of English:

> If our goals for children include mastery of a wide range of language functions, then we must create environments that will be supportive of this goal. Children need to talk

and have interesting experiences so they will have something to talk about.

Those of you who are interested in composition know that this is equally true about children's writing. Children need to have authentic writing experiences in order to produce careful observations and honest feelings.[2]

The second point about basic skills has to do with the kinds of skills most in need of strengthening. Christopher Jencks of Harvard argues that a close analysis of test scores reveals that today's students are doing better, not worse, in many skills areas. "Where problems appear," he finds, "they are with more complex skills, with the desire or ability to reason, with lack of interest in ideas and with shortage of information about the world around them."[3]

We have tried to apply these ideas to the development of basic skills:

1. to provide interesting, stimulating experiences for skill development;

2. to encourage the development of those "more complex skills";

3. to provide students with better information about and understanding of "the world around them."

> In a frustrating and sometimes frightening world there is a great need for coping skills and techniques. Good guidance and better preparation are needed in the skills of human relations, in dealing with uncertainties, and in learning to choose wisely among alternatives.[4]
>
> NEA National Bicentennial Panel

CONNECTING THE CLASSROOM WITH THE REAL WORLD

One major approach to creating the kind of learning needed for our age has been to try to relate what is learned in the classroom to what is happening in the students' lives and in the world around them. Achieving what we call *global perspectives* must begin with that.

We can use a hypothetical unit on the Renaissance to demonstrate how and why such connections can be made:

Teaching about the Renaissance is one of those areas where we tend to assume (or hope) that students will recognize the importance of the information they are encountering. All too often we find ourselves disappointed when only a handful show any interest in the paintings of da Vinci, the sculpture of Michaelangelo, or the dramas of Shakespeare. The rest of the class sinks into a trough of boredom. They find little in the study that connects up with their own lives and interests.

But there are connections, and one of our tasks is to make them more explicit. A teacher might develop the Renaissance unit around a theme such as: "The environment is what we make it. And how we shape it depends on how we perceive it."[5] Classroom activities and field trips could then be used to develop insights into both the present and the past. We might begin with Renaissance architecture or art, and ask students such questions as these:

1. How did people during the Renaissance perceive their environment? In what ways are the perceptions of people today--including students--the same or different?

2. How are these perceptions translated into, say, architectural styles--the form and function of buildings? Are there echoes of Renaissance attitudes in our approach to shop areas, living space, natural environment, and so on?

3. Would the class want to reshape their surroundings in some way? What arrangement or styles of buildings would they prefer and why?

Other connecting themes might be: ideas about the importance of the individual; the changing role of women, the search for heroes, values attached to material wealth, and many more. Whatever theme is used to make connections with concerns familiar to students, this is a different sort of "relevance" from that which was popular a decade ago. The existing curriculum unit on the Renaissance remains, but there is now a coming together of the traditional humanities, modern social issues, and the students' personal concerns. Students become more interested in learning about the Renaissance when they see its relationship to their own situation.

If we plan our presentations with this in mind, we should be able to demonstrate to our students that just about every topic we deal with has applications to their lives and futures.

What we call global perspectives involves more than the study of other cultures or what is commonly thought of as international relations. Global perspectives are ways of looking at experience, ways that highlight the individual's relationship to his or her total environment. And they are perspectives that can emerge readily from much of the subject matter we are already teaching.

> The question is not whether history is relevant . . . but what the relevance of a given historical experience might be to a given current or future one--that is, how is it relevant?
>
> Historian Edward L. Keenan

FITTING THE PROJECT GOALS AND MATERIALS INTO THE CURRICULUM: AN EXAMPLE

In the spring of 1978, the San Francisco Unified School District launched an ambitious program to redesign and update its entire K-12 curriculum. The District's Task Force for Social Studies produced a curriculum guide which incorporated many of the ideas developed by this project and San Francisco teachers helped in the design and testing of materials in the handbooks in the Humanities Series. A description of the San Francisco K-12 scope and sequence is reprinted below. The course descriptions illustrate how the goals of the project have been incorporated into a traditional social studies curriculum.

Other schools, state departments of education, commercial publishers, and individual teachers have found various ways of tailoring the materials to meet special needs.

The San Francisco Scope and Sequence For Social Studies, K-12[6]

Elementary Grades

All children bring a rich background of culture and experience to their school life. Encouraging children to build on this experience is a central part of social studies and helps to enrich the curriculum. The K-5 curriculum allows students to apply their personal experiences and perceptions to the material being explored.

Grade K: Myself

Children learn about their own physical and emotional needs and explore their immediate environment. They begin to know themselves better and learn about their relationships with other people.

Grade 1: Myself and Others

Students learn about themselves in relationship to families and peer groups. They develop awareness of interdependence within these social units, their similarities, diversities, and changes. By studying different family and friendship groups, students begin to discover things they have in common with humans throughout the world.

Grade 2: Myself and My Surroundings

As horizons expand, children learn about themselves as participants in larger settings such as the classroom, the school, and the immediate neighborhood. Some knowledge is gained of neigborhoods in different communities and countries; comparisons and contrasts provide deeper understanding of the child's own surroundings--both natural and human.

Grade 3: Myself in San Francisco

The rich multicultural framework of San Francisco provides the setting for learning about different ethnic groups, neighborhoods, lifestyles, and careers. Field trips, classroom visitors, parent participation, and other sources will aid students in understanding and appreciating the city and its heritage. Comparison with other cities in the United States and other parts of the world will broaden the learning experience.

Grade 4: Myself in California

Diversity of cultural and ethnic heritage in the broadened setting of the state extends students' knowledge of themselves in relation to their social and physical environment. Students will also explore the many interconnections between themselves, California, and the world, including the heritage of groups which have contributed to California life in the past and the present.

Grade 5: Myself in the U.S. as Part of the World

The concept of change becomes central as students examine the nation's growth and development. They learn about the contributions of individuals and different groups throughout the nation's experience. This study provides an historical background for understanding the United States as a changing, complex, multicultural society. Learning also places the United States in a global setting, indicating the growing interconnections between this country and other parts of the world.

Middle School

Students horizons are extended further as they learn more about the larger global context. As in all levels of the social studies, emphasis continues to be on the self--an exploration of the student's life and interests within expanding areas of awareness.

Grade 6: Our Hemisphere and Myself

Students now learn more about themselves in relation to a larger environment--the varied texture of life within the Western Hemisphere. Selected societies in North and South America are studied to develop a deeper understanding of the nature and variety of human culture--the ways in which people in different places and at different times have organized to meet common human needs.

Grade 7: Our World Heritage

Many different groups throughout human history have contributed to our global bank of human culture. Students will explore the experiences and achievements of selected groups to gain an understanding of how these groups have added to the human story. The learning will highlight common human themes as well as points of difference.

Grade 8: The U.S., the World, and Myself

The study enables students to analyze the economic, political, and social decisions of the past that have helped to shape our modern physical and social environment. Attention is also given to the forces which have strengthened ties between the United States and other parts of the world--and how those interconnections influence our lives.

High School

A wide variety of social studies experiences--including history, geography, political science, economics, anthropology, and others--provide students with knowledge and skills to meet the challenges and opportunities of the future. Special attention is given to ways in which the social studies can help young people to prepare for adult roles and to function effectively as participants in a democratic society.

Grade 9: Geography 1,2

Geographical and social studies skills are developed in studying the interrelationships of our physical, economic, social, and political environments. Case studies will enable students to compare and contrast the ways in which different societies have adapted to a variety of geographic settings. Special emphasis will be placed on settings in Africa and Asia.

Grade 10: Electives

In grades 10 through 12, students have available a spectrum of courses that will introduce them to more detailed or advanced study of particular subjects. These offerings may vary from school to school; some may be components of special or "magnet" programs. Special attention will be given to the role of the social studies in preparing students for career opportunities and citizenship responsibilities, and for understanding and appreciating their own cultural heritages.

Grade 11: U.S. History 1,2

This is a survey course, reinforcing social studies skills and concepts, and encompasses the growth, development, and traditions of our democratic society; exploration and appreciation of the roles of various cultural and ethnic groups in creating our modern society; analysis of the changing roles of women; examination of economic, industrial, and urban changes over time; the nation's rise to world power and its present role in a changing, highly interconnected global environment.

Grade 12: Civics 1

A special emphasis is placed on the role of the individual as a participant in a democratic society--the rights and responsibilities of citizenship. Students gain an understanding of the practice and theory of government, beginning with the school setting and moving through local, state, and national levels, focused on an appreciation of the special opportunities provided by the democratic process. Comparative study of other forms of government places this study in a broader context.

We hope the materials in this Humanities Series will help you meet some of the important educational needs we've outlined. Your comments and suggestions are welcomed.

1. Arthur Combs. "Humanism, Education, and the Future," *Educational Leadership*, January 1978, pp. 300f.

2. From a speech by Charlotte Huck, quoted in *Language Arts*, vol. 53, no. 1 (January 1976), p. 78.

3. Quoted in *Education U.S.A.*, February 20, 1978, p. 187.

4. From "American Educational Futures, 1976-2001: The Views of 50 Distinguished World Citizens and Educators," by Harold G. Shane, *The Futurist*, vol. 10, no. 5 (October 1976), p. 255. A summary of the results of an interview survey conducted by the National Education Association in connection with the observance of the national bicentennial.

5. The Arts, Education and Americans Panel, *Coming to Our Senses* (New York: McGraw-Hill, 1977), pp. 3-4.

6. Adapted from the *Social Studies Task Force Curriculum Guide*, San Francisco Unified School District, April 1978. Reprinted by permission.

EXPLORING COMMUNICATION

Introduction

One of the most important things that mark us as human is our ability to communicate in an incredibly rich variety of ways. We can reach our fellow creatures, as other animals do, through the language of gesture and voice tone; or we may choose to deliver a closely reasoned argument, to compose a symphony, to develop a mathematical formula. In today's world, the avenues for communication continue to multiply even as the speed with which we can reach others all over the world increases.

Exciting as these possibilities are, they pose a real educational challenge. A basic goal of American education has always been to teach children to use their own language effectively. Our schools have also made some efforts to give students experience in a few of the other human languages—not just Spanish or Chinese, but the languages of scientific inquiry, of art, of music, and others. As yet we have hardly begun to teach the newer languages of our exploding technology, including computer uses and media "speak."

Ideally, the new technologies should help us overcome some of the ancient barriers to communication. Computer languages are not bound by the geographical boundaries of verbal languages. Satellite relays make message sending almost simultaneous with message receiving. At the same time, though, we are faced with what are in effect new barriers to communication—and an intensification of some of the old ones. The technological shortening of time and space between people may increase the quantity of our communication. But it also forces us to face, more sharply than ever, the cultural differences among groups—differences which can so easily scuttle understanding and empathy. Furthermore, some of our machinery oversimplifies communication or introduces new biases. The dangers of misperception are great and new competencies are called for. Today's well-prepared citizen needs to know a variety of "languages" and be able to use and translate them freely. He or she must be able to cope with potential barriers to communication ranging from cross-cultural differences in body language to the limitations of commercial television programming.

All this may sound like a big bill. In a sense, it is. But in the classroom you can work incrementally toward these goals. As students gain experience in aspects of communcation, their understanding will grow. They will be able to fit this component of their ongoing human heritage in with the rest, and to make it part of their own equipment for thriving in the world of the future.

The lessons in this handbook suggest beginnings. They were written for

students in grades 4-9, but most can be used or adapted for older students. The first part consists of short, active lessons that allow students to develop a very broad definition of communication, and to gain practice in coping with a variety of communication barriers. In the second part, the lessons are longer. Their point is to engage students more fully in analyzing and using various modes of expression with the arts being used as a focus. Working with these naturally appealing materials should help increase students' appreciation of our human heritage in communication. At the same time students can practice using the arts for effective expression of their own ideas and feelings.

You can use these lessons as your own curriculum dictates. Scattered at strategic points through the term, they should develop a cumulative effect. An important note: the lessons were not specifically created for classes in English or social studies, or art. They may fit in any of these, but the fit will not be perfect because the lessons all are somewhat multidisciplinary. Take advantage of this to introduce new variety and interest. There are many possibilitites. A P.E. class might enjoy "Hot Foot" instead of softball one day. The lesson on myths could provide fresh insights into world history. A crafts or sewing class could pick up a fresh dimension of learning from the poster or needlework exercises. Another alternative is to treat the entire handbook as a unit, with the lessons taught in sequence. They have been arranged in an order appropriate for that use.

PART I: COMMUNICATION AND MISCOMMUNICATION

The lessons in this part are short, or capable of being broken into brief sections. They are activity oriented—students learn by doing. The general goals for the student in this part are to—

- Identify some of the special advantages and limitations of word and symbol communication.
- Use and analyze nonverbal communication.
- Recognize the need for both universal and limited or local means of communication.
- Respect previously unheard-of ways of communicating.
- Recognize and cope with barriers to communication such as ethnocentrism, stereotyping, and prejudice.
- Practice analyzing media communication.

1. CREATING A SYMBOL LANGUAGE

by Carol Marquis and Mort Tennenberg

PURPOSE

This exercise should increase student understanding of the ways symbols are used in communication, the limitations of symbol usage, and the difficulty of cross-cultural communication through symbols.

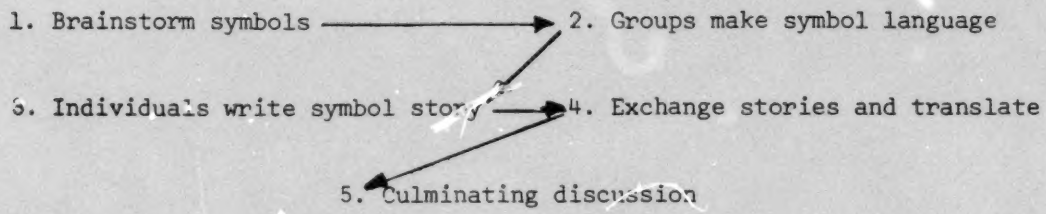
TIME

4-5 class periods of 50-60 minutes each

MATERIALS

Blank ditto masters for teacher use, pictures of symbols and non-symbols. (David Weitzman's Communicating Across Time and Space in Houghton Mifflin's The Human Experience Series contains very good pictures and background reading for these activities.) Flow pens in different colors (a different color for each group), butcher paper, scotch or masking tape.

STAGES


1. Brainstorm symbols
2. Groups make symbol language
3. Individuals write symbol story
4. Exchange stories and translate
5. Culminating discussion

PROCEDURE

Day One

Tell students they will be working with symbol languages for the next few class periods. Break the class into small buzz groups of 3-4 students. These groups will be given 10 minutes to draw symbols and, on a separate piece of paper, write their meaning. The symbols should be ones which they feel other members of the class would recognize such as a stop sign, Smokey the Bear, etc.

At the end of the ten minutes have the groups pin or tape their symbols on the walls. Conduct a discussion in which the students group or categorize the symbols. Do not lead the class to any particular categories. The idea here is to invite students to make up as many categories as they can of symbols which are "alike in some way." Any symbol can be put into more than one group.

Day Two

Ask the students briefly to recall what was done the previous day. Displaying the category names from yesterday on a piece of butcher paper will assist this very short review.

Have the students reform their buzz groups. Assign the groups the following task, to be done on butcher paper: each is to develop a symbol or picture language which will be understood by their classmates. For each symbol proposed; a definition should be given. Collect the group efforts at the end of the period.

Overnight

Make a ditto of the 25-30 most common symbols developed by the groups. Do not include the definitions given.

Day Three

Hand out the ditto and ask each student to develop a story, letter, news broadcast, poem, etc. using the symbols. The communication should be about a page in length. Give them the period to work on their communication and send it home with them to be polished.

Day Four

Have the students exchange their stories with another member of the class. On the back of the page, the student reading the story should note those sections which were easily understood, those sections which were difficult, and why the writer was successful or unsuccessful in communicating his/her ideas.

Day Four or Five

Assemble the class for a discussion of the activities of the past few class sessions. Recommended sequence:

a. Ask the students whether they enjoyed the activities; what made them enjoyable or not.

b. Ask the students which symbols were easiest and which most difficult to interpret. Record answers in two lists on the board. Invite explanations why certain symbols were easy and others difficult to interpret.

c. Ask if anything else was difficult. Invite explanation.

d. What difficulties might a person from a different school, a different age group, or a different country have in understanding this type of language? Why?

e. What do the activities reveal about communication among people?

f. What suggestions does the class have for improving communication among all people?

This activity is adapted and reprinted from Communication, Part C (1977), Global Perspectives in Education, Inc., 218 East 18th St., New York, NY 10003.

2. SOUND EFFECTS

by Peter R. Stillman and Mort Tennenberg

PURPOSE

The activities of this lesson are designed to result in students increasing their understanding of the ways nonverbal sounds can help and hinder communication.

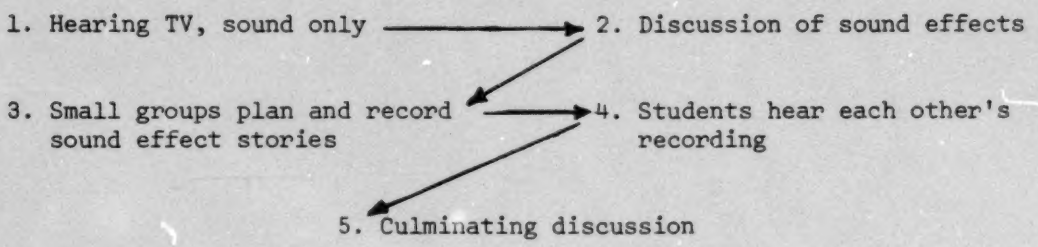
TIME

3-4 class periods

MATERIALS

A television set, cassette recorder (preferably more than one), newsprint (optional)

STAGES


1. Hearing TV, sound only
2. Discussion of sound effects
3. Small groups plan and record sound effect stories
4. Students hear each other's recording
5. Culminating discussion

PROCEDURE

Step 1: Explain to your class they will be doing activities for the next few days which concentrate on sound communication without words. Tell them they will listen to a television program in a new way, plan sound effect stories in small groups, hear each other's stories, and discuss the results. This very brief introduction (a few sentences) will be sufficient to convey to your class that there is an overall structure or sequence to the activities.

Face a television set away from your class and turn it on. Have the students jot down as many sound effects as they can detect in a 5-10 minute segment. If the program you select is sparse in sound effects, turn to another station.

Step 2: Immediately after this have the students discuss what they heard. Recommended sequence:

a. Ask students to identify the sound effects they heard. List them on the board.

b. Ask students to explain how they felt listening to TV without seeing what was going on.

c. Ask students how important they believe sound effects are for TV viewing. Invite students to explain their reasons.

d. Pick a place elsewhere in the world that you know the students have studied previously. Ask which sound effects would be recognized by the people in that place, and which would not be recognized. Invite students to explain their reasons. (Picking a place students have not previously studied may accidentally reinforce their stereotypes about the people who live there.)

Step 3: The next day, form the students into groups of 5 or 6. Each group is to plan a very simple story which can be understood by nearly any audience anywhere in the world. They are to do this by reducing the story to sound effects which they will record on tape.

Explain that the students should not discuss their story ideas with people outside their own group. Tell the groups to decide on their story that day, assign sound effect "parts," practice at home, and come prepared to make a recording at the next class session.

The next day each group records its sound effects story. The problem at this stage lies in finding suitable times and places to do the recording so that each group makes its tape in reasonably quiet surroundings without others present. Your school's facilities and your inventiveness will provide a solution.

Step 4: Have each group play its production to the rest of the class. Ask in advance that students write down the sound effects they hear and what they believe is happening in the story.

After each recording is over, the listeners tell what they believe happened in the story. Then the recorders tell what they intended to convey. Note briefly on the chalkboard or on newsprint the story as told by the listeners and the recorders. These can be written in a chart like this (leave room at the bottom for entries during the next step):

	Recording A	Recording B	Recording C	Recording D
Listener's story				
Recorder's story				

Step 5: During this last step, students will be thinking about their experiences of the last several days and organizing their thoughts into a framework of ideas. Recommended sequence:

a. Display the chart from the previous activity. For each student recording ask students what sounds they actually heard (they can refer to their notes). Enter these sounds on the chart in the appropriate columns.

b. Ask the class to look for patterns among the boxes on the chart: things that go together, things that repeat, similarities and differences among rows or columns.

c. Ask the students to compare the inferred stories with the intended stories, and to notice where the difference is large and where it is small. Invite students to explain these and other patterns they find.

d. Ask which story would be understood most easily (and least easily) in other places in the world. Invite students to give reasons for their choices.

e. Ask students how they liked the "sound effect" activities and which part they liked the most.

f. Invite students to sum up what they learned from their experiences with sound effects.

This activity is adapted and reprinted from Communication, Part B (1976), Global Perspectives in Education, Inc., 218 East 18th St., New York, NY 10003.

3. HOT FOOT

by Peter R. Stillman

PURPOSE

This activity requires students to organize to solve a problem — without verbal communication. It will help develop awareness of some of the ways we are linked to people of different cultures and languages.

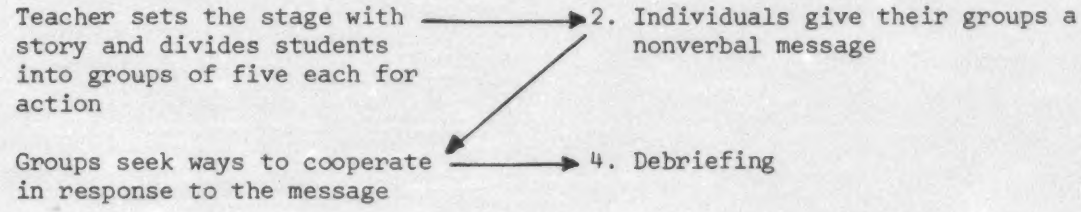
TIME

1-2 class periods

MATERIALS

One milk case for every five students in the class. These are usually available on a short-term loan basis from the cafeteria. (You're familiar with the objects we're talking about. They are hard plastic boxes about 15 inches square and a foot deep. They're used for delivering milk and usually bear the name of a dairy.)

STAGES


1. Teacher sets the stage with story and divides students into groups of five each for action
2. Individuals give their groups a nonverbal message
3. Groups seek ways to cooperate in response to the message
4. Debriefing

TEACHER BACKGROUND

This is an immensely enjoyable activity. Keep it short, tightly organized, to the point. Beneath the surface of this seemingly simple game are implications as important as you wish to make them. You and the students will see in miniature scale a struggle for survival which hinges on the willingness and ability to consider the equal importance of others. You will also witness young people, in a problem-solving situation involving a strong element of conflict, select a system for solving it and communicate that system in a universal language. We suggest that you do absolutely nothing to aid students during this experience.

PROCEDURE

Step 1: Tell students they are about to take part in a dramatic situation that will take quick thinking and action. Set the scene as follows:

You are to imagine yourself on a small island, far from any continent. The island is perhaps two miles across and flat, except for a towering volcanic peak in the center. You are one of five people on the island. All of you are complete strangers to each other, having been dropped by helicopter only hours before as members of an international scientific team studying volcanoes. You will receive provisions and equipment via helicopter in ten hours. At the moment you have nothing except box lunches.

Strangely enough, no member of the expedition can speak the language of any other member. (The organizers of the expedition arranged it this way. They are as curious about how people can communicate without a common language as they are about volcanoes.) Among you are a Chinese, a Norwegian, a Syrian, an American, and a Filipino. All of you are expert geologists, specializing in volcanoes. None of you can swim.

One of your group wanders off out of sight and returns several hours later looking very disturbed.

Divide the class into groups of five, to represent the expedition members. Select one person from each group to be the wandering member.

Step 2: Take the "wandering members" of the groups aside. Tell them, or have them read, the following:

You wandered off to scale the volcanic slope. When you reached the peak and investigated, to your horror you realized that the volcano was about to erupt. At most, it would be two hours before boiling hot lava would cover the island to a depth of at least 6 to 8 inches. It will take you an hour and 45 minutes to run back and warn the others.

How will you tell them? How will they survive? None can swim, and the shore drops off immediately to great depth. Perhaps if they could climb upon something while the lava flowed beneath their feet. But the island is absolutely flat. There is nothing to stand on, nothing but . . . a rock on the beach . . . a rock barely larger than a cubic foot? Ridiculous. Five people can't stand on one small rock. Still, it is all they have, and it is worth a try.

Remind the "wanderers" that they must think fast. How can they give their message to their groups without words? They have only 15 minutes to get the group on top of the rock. Which of them can do it fastest? Assemble each group around its rock (simulated by a milk crate) and send the "wanderers" to do their task.

Step 3: Let each group work out its own solution. Note that they can stand on the crate, all five of them. They'll have to climb on very

carefully, arranging themselves more or less concentrically, and hold one another for mutual support. It isn't easy, but it doesn't require acrobats.

You act as timekeeper, to keep activity at a high pitch. Observe how the person with the message conveys it, how group members react, and the different methods students use to solve their problem.

Step 4: This is essentially a debriefing, meant to provide an opportunity for evaluating and generalizing about the experience. There is no need to belabor the obvious implications of the game. Did the students sense that they had to organize to reach a solution; that they were forced to consider and rely upon others; that they, out of necessity, successfully communicated without using their native language? Fine. The lesson worked.

This activity is adapted and reprinted from Communication, Part B (1976), Global Perspectives in Education, Inc., 218 East 18th St., New York, NY 10003.

4. SAY IT IN ENGLISH, PLEASE!

by Peter R. Stillman

PURPOSE

As students work with kinds of dialect and jargon, they will recognize the advantages of various ways of communicating within their own culture. They will also pinpoint some barriers to clear communication.

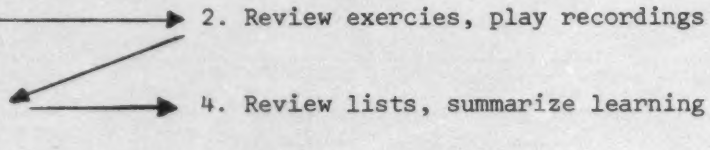
TIME

3 class periods

MATERIALS

Student materials provided, plus (optional) recordings of people speaking with a variety of accents and dialects

STAGES


1. Do dialect exercises
2. Review exercies, play recordings
3. Collect local dialect, jargon words
4. Review lists, summarize learning

PROCEDURE

Step 1: Ask the students how many of them speak English. Tell them you have a series of "tests" to find out. These are mostly for fun, but students should find them interesting. Have the class do, in class, or as a homework assignment, the exercises provided in the student materials.

Step 2: (Optional) Have the recordings of different dialects and accents ready the next class period when you begin to review student answers to the exercises.

A. English English

Have various students read their rewrites of the sentences at the beginning of the exercise. What did they get right? What were the sources of error or confusion? Help the class translate the sentence correctly by going over their answers to the matching test. (Key follows.)

This activity is adapted and reprinted from Communication, Part C (1977), Global Perspectives in Education Inc., 218 East 18th St., New York, NY 10003.

Matching Test Key:

1. O	6. N	11. J
2. B	7. L	12. K
3. H	8. E	13. F
4. D	9. G	14. M
5. I	10. C	15. A

The class has now seen that vocabulary is one difference between American English and "English English." Ask what other differences they think there are. They will probably mention pronunciation—the "a" in words like "bath" pronounced like the "o" in "bother," or the final "r" left off certain words. If possible, play a recording of an English person speaking and have students listen for these and other differences. They should also be able to discover that English English speech has different rhythms and sound patterns. You need not go into great detail over these; simply play the English voice, then repeat sentences yourself so that students can detect that there is a difference. Explain that differences in rhythms and sounds, when combined with difference in vocabulary and grammar, constitute a dialect—a language within a language. Dialects are usually regional phenomena within a country and remain part of the same language. Emphasize that English usage is not more correct or less correct than American usage, though it makes practical sense to "do in Rome as the Romans do."

B. What Do You Say?

Ask for a show of hands on who uses what terms in the lists. Write the most popular words from each group on the board. Explain that the new list should tell something about how dialects get their starts, as regional variations. Try to account for differences within the class. Notes on areas where some terms are used:

pail	New England west through northern Ohio
bucket	Midwest and South
bite (food between meals)	New England, Great Lakes area
snack	South
piece	Northern Midwest, Ohio valley
cottage cheese	Urban North
sour milk cheese	Cape Cod
Dutch cheese	New England settlements in the old west (Pennsylvania, New York, Ohio)

seesaw	Urban North
teeter board	New England to Great Lakes
dandle	Rhode Island
tilt	Parts of Massachusetts and Maine
teeter-totter	Midwest

Discussion Questions:

1. It is often hard to pin down dialects to certain areas of the U.S. Why do you think that is true? Why would it be especially true of the West?

2. Have you ever run into any dialect problems in your travels? If so describe them and tell how you got around them.

3. Do you think radio, TV, and the fact that Americans move around so much may in time put an end to dialects in this country? Why or why not? Would you welcome a strictly standardized way of talking?

Play any recordings available to you of Americans from different areas with different accents and speech patterns. Your library may be able to provide, for instance, folk tales told by someone with a distinct regional speech; a political speech by Franklin D. Roosevelt (compare his way of talking with that of Jimmy Carter); and other suitable materials. As in the exercise above, have students listen for differences in pronunciation and speech rhythm. Ask them if they feel that they themselves have accents. Does everyone?

C. CB Quiz

If you have students who know the answers to this quiz, have them tell the rest. Quiz key:

1=N, 2=B, 3=C, 4=W, 5=D, 6=G, 7=E, 8=F, 9=H, 10=S, 11=K, 12=P, 13=I, 14=O, 15=J, 16=L, 17=V, 18=R, 19=F, 20=Q, 21=K, 22=M, 23=T, 24=X, 25=U, 26=A

D. Knowing Talk

Answers are: 1. motorcycles, 2. horses, 3. sailing, 4. flying, 5. target shooting, 6. golf

Ask the "experts" in your class to provide definitions of the terms; or make this a quick research project for students interested in the special activities.

Discussion Question:

What is the difference between dialect and jargon?

Answer: Students should recognize that jargon is special vocabulary centered around an activity or subject; dialect pervades all speech, is often regional, and includes vocabulary, pronunciation, speech rhythm, and even varieties of grammar and syntax (how sentences are put together).

E. Country Versus City

Key to country terms:

shoat: a young pig too small to use for meat; sow: adult female pig; boar: adult male pig; veal or vealer: a calf being raised on milk only, meant for slaughter at about 12-15 weeks; heifer: a cow that has not yet been bred, or that has not yet given birth for the first time; baby beef: meat from an animal less than about 1-1/2 years old; milker: a cow that is currently giving milk; cull: a barren cow; steer: a castrated male; bull: an uncastrated male.

Foal: a newborn horse of either sex; weanling: a horse of either sex still nursing or in the process of being weaned; colt: an uncastrated male horse under three years; filly: a female horse under three years; mare: a female horse over three years; gelding: a castrated male horse; stallion: an uncastrated male horse over three years old. (You can use the term altered instead of castrated, but you'll only have to explain that too.)

The farmer's directions may be less clear than they seem. A sugarbush isn't a bush; it's a grove of sugar maples, called hard maples in the country; a shale bank is a pit or cutbank where shale, a soft stone used for surfacing roads, is mined; a hay barn doesn't look like a dairy or stock barn; and Guernseys are cows. They don't look at all like Brown Swiss, Charolais, Jerseys, or Holsteins, which are also cows. And a feeder lot is a small pasture, usually right near the dairy barn, where young animals are kept. The farmer who gives directions like that to someone he knows to be "city people" would have to be somewhat of a jokester, of course.

Key to the ad for the New York City apartment: 1 Br = one bedroom; spac. liv. area = spacious living area; w/wbf and exp. brk = with woodburning fireplace and exposed brick walls; DW, a/c = dishwasher and air-conditioning. In renov. brnstn, W.22 = In renovated brownstone building on West 22nd St. $285 + sec., refs = The monthly rent is $285; the tenant will also have to post security, usually two months' rent, and provide references.

Step 3: As a homework assignment for the next day, ask students to put together a list of from 10 to 20 terms unique to a certain profession, vocation, hobby, social group, or region. This shouldn't take them long.

Step 4: Let as many students as possible quiz the class on their lists. And by all means collect and save them; some of them will be valid and useful linguistic materials for future use.

Encourage students to hypothesize, based on what has been covered. They should be able to formulate generalized ideas regarding (a) the roles of language beyond that of communicating information (b) the concept of many languages within one language (c) the increasing need for communicating across linguistic boundaries and the difficulties and complexities involved therein, and (d) that each of us is a language specialist of sorts, using specialized terms, variants, and often a dialect.

SAY IT IN ENGLISH, PLEASE!

A. English English

Do you speak English? The following sentences might be spoken by any ordinary English person:

> If you think you're out of petrol, look under the lorry bonnet. You may need the tram or tube, so bring a pullover.

Rewrite the sentences here, in your own words:

Did you have trouble? The reason is that English isn't <u>one</u> language, it's many. The people of England use a number of terms that are not used the same way here. The same is true of other English-speaking nations. For fun, try the matching test below. The terms on the left are in common use in Great Britain. Match them with the definitions on the right.

1.	____Lift	A.	A can, as in a can of peas
2.	____Lorry	B.	A truck
3.	____Pullover	C.	An apartment
4.	____Bonnet	D.	Hood of a car or truck
5.	____Tube	E.	French fries
6.	____Petrol	F.	A druggist, pharmacy
7.	____Biscuit	G.	A line of people
8.	____Chips	H.	Sweater
9.	____Queue	I.	Subway
10.	____Flat	J.	Radio
11.	____Wireless	K.	Streetcar, trolley
12.	____Tram	L.	Cookie
13.	____Chemist	M.	Vacation
14.	____Holiday	N.	Gasoline
15.	____Tin	O.	Elevator

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Can you see how confusions and misunderstandings might result between Americans and other English-speaking people, even though they and we speak "the same language"?

B. What Do You Say?

You needn't even to go another country to find differences in the way people speak English. Within the United States itself are many dialects of English. Depending on where you live, you may use different words from people of other regions to say the same thing. Each group of words below has a single meaning. Which term in each group do you use most of the time? Circle that term in each group. Put a check mark next to the terms you do not recognize.

sofa	dinner	tonic
divan	lunch	soda
couch	pail	pop
settee	bucket	soda water
sitting room	bite	frying pan
living room	snack	skillet
parlor	piece	fry pan
cottage cheese	seesaw	spider
sour milk cheese	teeter board	ice box
Dutch cheese	dandle	refrigerator
garbage can	tilt	frigidaire
trash can	teeter-totter	

C. CB Quiz

Special languages can also come from different occupations and hobbies. The recent citizens' band radio craze has given birth to a code-like language that outsiders simply can't penetrate. The hit song "Convoy" is a mix of CB and trucker jargon (the word jargon has a number of meanings; among them, the use of a special technical language), both private languages meant to give their users a way to communicate that excludes others. Take the following test just for fun. Some of the terms are easy; others may be baffling. The terms on the left are the CB and trucker jargon. Match them with the definitions on the right.

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CB QUIZ

1. ____10-4	A. Car's color
2. ____10-10	B. Negative
3. ____Back	C. Over (Returning to you)
4. ____Back door	D. Using only legal power
5. ____Barefoot	E. Let me interrupt
6. ____Big Daddy	F. Police radar (There are 2 terms for this.)
7. ____Breaker	G. FCC (Government agency that regulates CBers)
8. ____Camera	H. Talk to
9. ____Catch	I. Truck, big rig
10. ____Come back	J. Legal speed limit on U.S. highways
11. ____Copy	K. Understand you (There are 2 terms for this.)
12. ____Drop the hammer	L. Automobile
13. ____18-wheeler	M. Subcompact car
14. ____Feed the bears	N. Okay, affirmative
15. ____Five-five (or double nickel)	O. Pay a traffic fine
16. ____Four-wheeler	P. Step on the gas
17. ____Getting out	Q. Toll booth
18. ____Mercy sakes	R. Substitute for strong cursing
19. ____Picture taker	S. Return call
20. ____Piggy bank	T. Highway patrol police
21. ____Read	U. Loud and clear
22. ____Roller skate	V. Being heard clearly, transmitting well
23. ____Smokey Bear	W. Last vehicle in convoy
24. ____Tijuana taxi	X. Clearly marked patrol car
25. ____Wall to wall	
26. ____Wrapper	

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D. Knowing Talk

See if you can name the special interest or hobby represented by the following groups of words.

1. Enduro, off-road, stocker, street-legal, sissy bar, moto-X_____
2. Snaffle, overcheck, frog, pastern, cannon, longe_____
3. Scupper, daggerboard, genoa, mizzen, boom, spinnaker_____
4. Tail-dragger, stall speed, crabbing, wind sock, Immelmann_____
5. Bench rest, eight o'clock, windage, 10X, possible, loading block_____
6. Divot, slice fast green, dogleg, spoon, Calcutta_____

E. Country Versus City

For the last ten years or so, people have been migrating out of the cities and into the country. Such a move is not always easy. Language can be one of the problems. Take pigs, for instance. To most city folk and suburbanites, a pig is a round, pink animal with a curly tail. Eventually, pigs become pork. In the country, it's not that simple. You don't even hear the word "pig" that often. The same goes for "cow" and "horse." Find out for yourself what the following animal terms mean. Ask a country person, if you can; otherwise, use a dictionary.

shoat _____	stallion _____
sow _____	vealer _____
boar _____	heifer _____
foal _____	baby beef _____
weanling _____	milker _____
colt _____	cull _____
mare _____	steer _____
gelding _____	bull _____

Directions can also be different in city and country. Many a joke has been made about the city driver who asks the farmer for directions and gets hopelessly confused. Here is an example of directions a farmer might give. Could you follow them? Circle the terms you aren't sure of.

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Turn right, just past the big sugarbush above the shale bank,

turn left at the second hay barn, and go past the farm with the

Guernsey young stock in the feeder lot.

It works both ways. Can you imagine a family from a rural area moving into New York City and trying to find an apartment? How could they (and possibly you) cope with the language in this actual ad for an apartment in Manhattan?

1 BR, spac. liv. area w/wbf and exp. brk. DW, a/c. In renov. brnstn, W. 22. $285 + sec, refs.

Go ahead. Figure it out. Your teacher has a key, but you are familiar with every term in the ad.

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5. PLURALISTIC POSTERS

by Edith King

PURPOSE

Students create collage posters using both international signs and local or ethnic signs and symbols. The activity stresses our need for both in a pluralistic world.

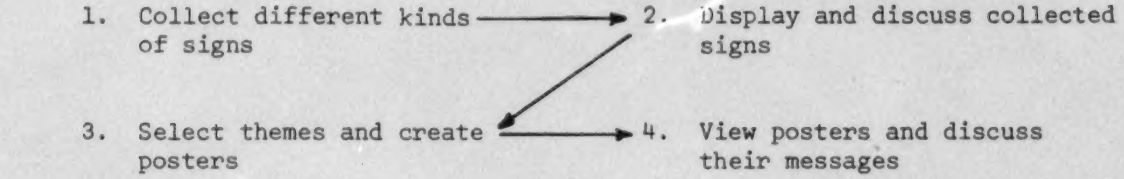
TIME

2-3 class periods

MATERIALS

Poster boards or heavy background paper. Construction paper, scissors, and glue or paste. Traffic symbol chart provided.

STAGES


1. Collect different kinds of signs
2. Display and discuss collected signs
3. Select themes and create posters
4. View posters and discuss their messages

PROCEDURE

Step 1: Tell the students they will be working with the variety of signs and symbols in their community during this project. Ask students to bring in as many examples as they can find of local signs, symbols, or motifs. Have them record the location of each find, along with a drawing of it. Pictorial representations will be better than verbal descriptions for this activity. The sorts of things students may look for include:

a. Signs and motifs indicating a state, county, city, or neighborhood (look at geographical borderlines for these).

b. Symbols such as coats of arms on official cars.

c. Local signs, symbols showing native animals, local terrain, plants.

d. Signs showing local foods, products, other aspects of culture.

Ask other students to bring in examples of international traffic symbols. To be sure students recognize the broad range of these symbols, hand out the set provided. Ask the collectors to mark those they actually find in the area, and to note the location of each.

Step 2: Display the collection of international and local signs and symbols. Ask the students to identify the message being communicated in each sign or poster. Throughout the discussion emphasize the type of message being presented. Is it a universal concern such as "Stop," "Danger," "Caution," or "Go"? Or, is it a much more specific message, such as "This is the area where we specialize in making cherry pies" (in and around Beulah, Michigan), or "This is the land where the ancient Indians had many uses for the wild turkey"? (Bandelier National Monument in New Mexico has a stylized turkey on all of the signs.) Discuss with the students how the "ethnic" or unique symbols and signs are as important, informative, and useful a means of communicating the idea or message as are the international symbols. Point out that this is an example of what is meant by pluralism. We all try to understand and communicate in national or international symbols—they are essential for safe conduct in traffic. But we also can express uniqueness through specialized signs and symbols. Both are valuable.

Step 3: Introduce the next activity by informing the students that they are going to create poster collages using paper and paste. A "poster," something which is posted on a wall for all to see, can be a method of communicating ideas or messages through the use of strong and distinct visual images. In making their own posters, students can use any of the signs and symbols they have found. Try to encourage students to develop both universal and local or ethnic messages in their posters.

Step 4: Display the students' posters in the classroom or the halls. Discuss the messages presented in each poster. Which posters do students think are the most effective in communicating a local or an ethnic message? In communicating a universal message? In communicating both types of messages?

FOLLOW-UP ACTIVITIES/VARIATIONS

A. Mosaics: Have students develop ceramic mosaics or mosaics made from other types of materials to communicate both universal and ethnic messages characteristic of a pluralistic society. Mosaics are usually group projects. Have a group of students plan a design by drawing a sketch of the total mosaic first. Discuss the most effective way to portray the messages they wish to communicate through design, form, color, space, and contrast. Mosaics can be a form of murals, as well. As a variation of this activity, consider creating murals depicting both ethnic and universal messages.

B. Black and White Photography: Obtain several cameras or have students bring cameras from their homes. Discuss the techniques for taking effective photographs. Ask the students to photograph signs and symbols in their neighborhood, city, or local region. Develop the photographs and display them. Hold a discussion about the universalism or uniqueness of the signs and symbols the students have photographed. What ethnicities and special subcultures are evidenced in your area? How were universal needs and practices demonstrated through the photographs? Compare and contrast your results.

C. A Variation for Younger Children: For early elementary grade levels, where art techniques that call for more advanced small muscle skills and

design abilities are impractical, try making collages of cut or torn construction paper and paste. The topic for the collages can be this same theme of local or ethnic and universal messages. However, this idea can be presented in a more basic conception by asking the children to create self-portraits from construction paper. Discuss with the children what facial features every person has in common—eyes, nose, mouth, ears, hair, etc. Point out that these are universals yet each set of features is unique to the individual—no two faces are ever exactly alike, even for twins. Have the children create their own self-portraits from various colors of construction paper pasted on a neutral color background sheet of at least 8" by 11." Display the self-portraits and discuss the results.

INTERNATIONAL TRAFFIC SYMBOLS

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6. MISSING THE POINT

by David C. King

PURPOSE

Common barriers to the clear sending and clear receiving of messages are misinterpretation, prejudice, ethnocentrism, and cultural difference. In this series of activities, the class will encounter some of these barriers and explore the consequences.

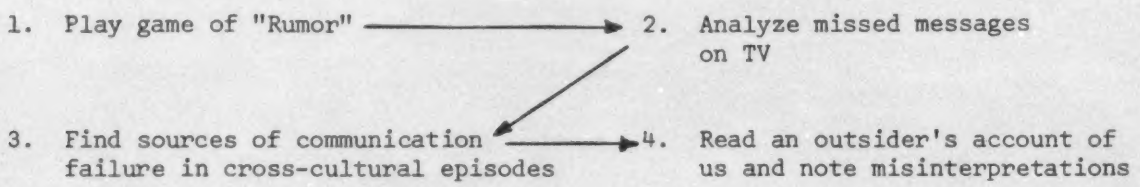
TIME

2-3 class periods

MATERIALS

Readings provided; a TV guide.

STAGES


1. Play game of "Rumor"
2. Analyze missed messages on TV
3. Find sources of communication failure in cross-cultural episodes
4. Read an outsider's account of us and note misinterpretations

PROCEDURE

This series of activities can be undertaken at any time, but it is probably most valuable when used in connection with the study of other cultures. After the class has learned about at least one other culture, talk about what seemed strange or odd in their ways of living, and then proceed with these activities.

ACTIVITY ONE: THE GAME OF RUMOR

This is an excellent way to develop awareness of how easily messages are distorted—either in the sending or the receiving. If you're not familiar with the game, it works like this:

Bring one student to the front of the class, after instrucing the rest of the class that each is to pass on a message as clearly and accurately as possible, without leaving out any details. Whisper the message to the

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first student. It should be simple but detailed, for example:

> Jack Walsh was a carpenter. He and his friend, Bill Smith, a plumber, had an argument. They always argued over which team was better, the Bears or the Giants. When the Bears beat the Giants 37-6, Jack felt he had won the victory himself.

(Depending on ability levels, you may want to simplify this message or make it more complicated.)

Whisper the message to the first student. He or she then calls someone's name, the person comes to the front of the room, and student 1 whispers the message. Student 2 passes it onto someone else. Allow no talking, no repeating, and no writing. Continue to the last student who then writes down the message as he or she heard it.

Compare the written message with your original version. (It may be useful to have both written on the chalkboard.) Have the class point out errors and distortions. In some cases, you'll find the whole meaning has been lost. You might also want to spend some time seeing if they can locate where particular distortions occurred, to see if they were in the giving or receiving.

ACTIVITY TWO: MISSED MESSAGES ON TV

Once the class has seen how easily miscommunication occurs, it can begin to consider how this can lead to problems for people. As an assignment, have the class watch a situation comedy on TV. (The "situation" almost invariably involves a fouled-up message.) Check the TV listings and assign a number of different programs. Their task is to find out what missed messages occurred and how this led to trouble.

The next day ask for reports. There should be plenty of material for discussion and students should recognize the parallels with the game of rumor.

ACTIVITY THREE: COMMUNICATING ACROSS CULTURES

When studying other cultures, texts will often give examples of misunderstanding, usually based on ethnocentrism—even if the word isn't defined. Outsiders judge people whose behavior seems odd or bizarre. A great deal can be gained by exploring some of these incidents and considering the possible consequences of such misunderstanding. This is also a good way to demonstrate that action or behavior communicates just as speech and "silent language" do.

Use the episodes in the student materials in conjunction with whatever cases you encounter in your text. You may want to read the episodes aloud to the class, then follow with discussion; or have students read the episodes on their own and respond to the questions in writing before general discussion begins.

The first two episodes are adapted from The Silent Language by anthropologist Edward T. Hall. The book contains numerous other examples that you could easily write up into episodes for the class to consider. You might deal with Hall's title, too, and ask the students what he means by "the silent language." They should be able to give other examples of how behavior or actions send messages.

ACTIVITY FOUR: AS OTHERS SEE US

Before reading the third episode, you might ask the class what things in our culture might be hard for a foreign visitor to get used to. They will probably have trouble with this because our cultural patterns seem "right" and "natural"; in fact, it's hard for us to picture different ways of doing things. This episode is adapted from an account by a Chinese scholar who visited the United States in 1899. (Hwuy-yung, A Chinaman's View of Us and of His Own Country, London, Chatto & Windus, 1927.)

MISSING THE POINT

EPISODE 1

Jane Smithers was a teacher. Her first job which she was excited about took her to a Navajo (Indian) reservation school in New Mexico. Being white and also from a northern city, she knew little of Indian ways. But she was eager to learn and to help improve education in the Navajo schools.

But from the very first day, things went wrong. The children never did well in tests. They were eager to learn and they did their work. But when test time came, she was always disappointed. Ms. Smithers tried everything she could think of. She talked to her best students and urged them to do better. She offered prizes to the person with the highest score.

Still when the next test came, the same thing happened. It was as though no one wanted to do well. She began to think the Navajo were lazy or didn't care. She had heard that kind of thing a lot. "Indians are lazy," people said. "They don't want to work."

> What was wrong? What kind of judgment was Ms. Smithers making about the Navajo? Was her judgment right?

One day, while talking to one of the parents, she told the man her problem. She said, "Your son could be a good student. But he doesn't try. Would you talk to him and see what the trouble is?"

The father shook his head and smiled. "I don't need to talk to him," he said. "I know what is the trouble." And then he explained: "Among the Navajo it is wrong to try to push ahead of others. Only a showoff would do that. We believe it is more important to help each other. So, if some are not getting good tests, others will not try to beat them in the scores. That would be showing them up.

For Discussion:

1. What lesson did the teacher learn?

2. What harm could have been done if she had not learned this lesson? (Answers will vary.)

3. Suppose someone said to you: "I've been to Greece. I know those people. They are loud and rude." Would you believe this judgment? Why or why not? (Students should be able to draw the inference that the person might not have understood the culture.)

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EPISODE 2

Harvey Brown was a high school student. As part of a special program he was sent to Brazil to study for a year. There he was to stay with a family named Vargas.

Mr. Vargas met Harvey at the airport. And right away something happened that bothered Harvey. When they talked, Mr. Vargas stood with his face almost touching Harvey's. Harvey took a step backward. It was not very comfortable to be that close and try to talk. But no sooner did Harvey step back than Mr. Vargas stepped forward. They were nose-to-nose again.

If people were watching, they must have thought it was a strange sight. Harvey kept backing up so he could talk to the man. And Mr. Vargas kept edging forward. They went down the whole airport hallway like that, Harvey backing and Mr. Vargas advancing.

For discussion:

1. How do you suppose Harvey, in a letter to his parents, would have described what happened?

2. Do you think he might begin to make false judgments of Mr. Vargas—or all Brazilians?

3. Can you think of some Brazilian custom that Harvey didn't know about? (The custom, of course, is to stand very close to the person you're speaking with. Many Americans visiting Latin American countries find this unsettling.)

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EPISODE 3

Their clothing is very strange. It is tight and so uncomfortable I could not bend my knees. They have a great number of slits in their clothes leading into small bags. This is a curious device for storing many items, such as coins, a cloth for the nose, a watch, paper, tobacco, pipe, matches, and many other things. I counted three in my trousers, as many as five in my jacket, four in my little undercoat, making twelve in all. Surely if they put an object in one of them, they may have to hunt through all twelve to find it again. . . .

I went a moon before with my instructor to see the game they call Foo-pon (football). It is played in winter season and requires strength and activity. Within edge were three ten thousand men and women. They came from what place to watch?

The game was same as a battle. Two groups of men struggling. These young, strong, quick men, what do they do? Men on one side try to kick a goose-egg pattern ball between two poles that form a gate or entrance. They run like rabbits, charge each other like bulls. They knock each other down trying to send the ball through the enemy's poles. When ball is kicked good and then caught, the voices of the people burst forth like a huge wave dashing against a cliff. Men and women mad with excitement yell and scream at the players.

For Discussion:

1. What were the slits leading to small bags?

2. How would you describe football to the Chinese visitor?

3. Do you think the Chinese scholar might make mistaken judgments of American culture?

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7. TEACHING IDEAS: TV AND YOU—FOR BETTER OR FOR WORSE?

by Cathryn J. Long

PURPOSE

Of today's technological revolution in communication, television is probably the single aspect that most influences students' daily lives. The following suggestions offer ways to evaluate the impact of television, to make more constructive use of it in the classroom, and to set up goals for its—and our—future.

BACKGROUND

Many educators tend to regard television as "public enemy number one." Not only does it pull students away from their studies but recent research shows that it encourages passivity, keeps young people from becoming socially mature, and deluges us with an unhealthy diet of violence. Even so, most people will agree that TV does offer some excellent entertainment and instruction, and that the potential of TV has yet to be realized. Even so, we can use the medium as it is, incorporating it as a tool for learning about everything from prose style to law. The following suggestions offer a variety of ways to do this. The activities vary in difficulty and sophisticaiton. Select those that best suit your ongoing curriculum and the abilities and interests of your students.

A. Compare TV viewing to reading, to get at the special qualities of each. First, conduct a class poll of favorite programs; then collaborate with the school librarian in locating books that include similar themes and settings. Include fiction and nonfiction. Have groups of students whose television tastes agree read these parallel books. Each group can then report to the class on a book and a program. Ask what features of each they like, and what the man differences are.

B. Even students in the intermediate grades can begin to analyze commercials. Watch a commercial as a class; or, assign individual students to analyze commercials they especially like or dislike. Either way, you will want to allow for several viewings—so the whole process may take a few days to complete. Make up a simple fill-in chart for students to work with. Possible chart items are:

   - Length of commercial (A watch with a second hand is needed for this.)
   - Written and spoken messages
   - Personality of narrator/main character

These ideas are reprinted from Communication, Part B (1976) and Communication Part D (1977), Global Perspectives in Education, Inc., 218 East 18th St., New York, NY 10003.

- Number and kind of scene or pictures

- Dramatic action (Is there a story?)

Conclude with questions that require students to use the data they have collected:

1. Does the commercial tell you what you think you should know in order to make an intelligent decision on whether to buy what is being advertised?

2. Does it appeal to you? Why or why not?

3. Do you think the message is "honest" or is it trying to convince you you need something you don't?

C. Work for greater sensitivity to the ways TV communicates. Pick several different shows for students to analyze in group oral or written reports. Group discussion and exchange of ideas about a show will help overcome passive acceptance. Students should work toward answers to questions such as these:

1. What made the soap opera melodramatic or sentimental?

2. Why was the police drama gripping or boring, realistic or unbelievable?

3. What made the comedy funny or just full of cliches?

A list of factors to consider will be helpful. Include such items as timing, language, facial expressions, camera angles, logical sequence, suspense. Have your critics rewrite or act out their own improved versions of botched shows or poor endings.

You can adapt this exercise to your particular subject area. In a Chicago-based program, analyses of police shows are used to supplement a course on the law. English classes may focus on everything from comparing a written story with its TV dramatization to the use of language on evening "talk" shows. Art classes can work with th aesthetics of given shows or commercials, or talk about attitudes toward the arts expressed on TV.

D. One way to approach the impact of television is to look at the ways it first affected your own community. Your history text or library material will give students an idea of when and how television broadcasting began in the U.S. Plug your area's experience into that general history, to make it more meaningful. The Chamber of Commerce or local TV stations should be able to supply some information on how TV first came to the area, who started local channels, and how they were financed. Students can interview older family members and neighbors about:

- What they did before TV;

- Their feelings on first watching a set;

- What programs were on, which ones they liked;

- How TV changed family and social life;

- What new links TV made between the community and the rest of the world.

E. Have students assess the contemporary impact of TV on their lives. Use bar graphs on the bulletin board to record the number of TV sets your class has access to; the average number of hours students watch per week; the most- and least-watched types of shows. For comparison, you may also want to graph the numbers of radios, stereos, or musical instruments available to the class; hours spent eating, sleeping, studying, socializing; most- and least-popular kinds of entertainment, including movies and books. Use the graphs as evidence in discussing what TV means to your class. Some sample discussion questions:

1. If you were forced to watch less TV because of an energy crisis, what would you cut out?

2. Do you feel TV brings you and your family or friends together? Why or why not?

3. Recently a community organizer in Oakland, California complained she couldn't get the poor and underprivileged to do anything for themselves because "They are watching TV 7 hours a day." Do you ever watch to avoid problems? Where is the dividing line between needed relaxation and using TV as a drug?

Use the chalk board to focus the results of class discussion and exploration in a general portrait of class TV values.

As a capper, invite to your class someone who has lived in another country, to talk about the TV picture of Americans in that country. Ask about the customs, tastes, and economic factors that may account for the sort of exposure Americans get on foreign TV.

F. David Halberstam, author of a book on television, has said TV is "both a shaper and a creature of politics, both a maker and a prisoner of public tastes." Explore that duality through a debate (TV as maker and shaper versus TV as product of public will). Encourage students to make full use of programming they have seen and of current change in programming that are in the news, when preparing their arguments.

G. Marshall McLuhan first said that TV helps create a kind of "global village" in which everyone shares at least some experience and information. Is TV really helpful in bringing diverse people together, or in helping cross-cultural understanding? Use a TV guide to docket shows (documentary and fiction) during one week that deal with foreign

cultures. Divide up viewing assignments so that as many of these shows as possible are "covered" by your students. As they watch, they should keep such questions as these in mind:

1. Does this square with what I've learned elsewhere about this culture? Is it exaggerated or out of balance?

2. If I were a member of this culture, would I feel good about the way it is being shown? Why or why not?

3. Are there clues in the language used, or the kinds of pictures, to indicate that this portrayal is overly sentimental, or too critical, or otherwise biased?

Assemble the class' findings. Have students write to or telephone the station, writers, or sponsors, about what they found.

H. It is often said that American television isn't used as well as it could be. Discuss some kinds of TV other than the largely entertainment-oriented commercial stations, such as:

- the Public Broadcasting System (educational TV);

- nationalized stations in other countries, supported by taxes (such as the BBC);

- closed circuit TV used for teaching and for sports events;

- cable television.

Check library media centers or film libraries at universities. You should be able to find programs the class will find appealing and yet will be more rewarding to them than their usual TV fare.

Ask the students to tell how they would like to see TV used. Get them started with questions: How could TV help more with shopping? How could it make your work or your parents' work easier? How could it be more informative, and more fun?

I. Explore possible futures for television. Arrange a field trip to an electronics outlet to see some of the new TV "gadgetry" in action. Or, ask your district media expert for help in explaining or showing some of the new items. These include games that can be attached to the home TV; video cassettes and records; portable cameras meant for public use. Discuss how the new hardware may make viewing more fun, more constructive, more flexible.

Next, visit local private and public TV stations to talk about their and their networks' plans for the future. Or, ask representatives to come to your class. Students should prepare ahead of time some proposals of their own, using what they have learned from previous study.

A strong two-way dialogue between students and station people is the goal. Focus discussion around specific issues, such as:

1. How can TV become less needlessly violent?
2. How can we make TV viewing a less passive experience?
3. How can the medium be more entertaining for us?
4. How can it better serve our specific needs for facts and ideas?

PART II: MODES OF EXPRESSION

The lessons in this part are relatively longer. They should allow students the opportunity to become comfortable with and involved in the modes of expression represented. The individual student is asked to analyze, but mainly as a prelude to self-definition and self-expression. The emphasis is on what the student has to say and how best to say it. General goals for the student in this part include to -

- Recognize messages in a variety of media.
- Take into account the social context of artistic expressions.
- Confront and respond to values expressed through the arts.
- Show one's own feelings, values, or ideas through various modes of expression.

1. PERSONAL EXPRESSION IN NEEDLEWORK

by Cathryn J. Long

PURPOSE

For women in early America, needlework was both a necessity and a rare opportunity for personal creativity. In these activities, students rediscover this kind of expression and experiment with it themselves.

AREAS OF STUDY

U.S. History, Art, Home Economics

TIME

3-4 class periods

MATERIALS

Pictures and whatever examples are available of older American needlework; heavy, open, evenweave canvas suitable for simple cross stitch (available at needlework supply shops); blunt needles; heavy embroidery thread in a variety of colors.

OBJECTIVES

Students will -

- Identify ways individuals expressed themselves in a medium that was largely standardized.
- Give examples of ways people today show personal interests and tastes through cloth items.
- Compare expression through cloth items in today's world and in early America.
- Create a cross-stitch sampler reflecting their own tastes.

PROCEDURE

1. Collect pictures (from books, slide collections) of historic American needlework. Also, gather any samples you can locate through such sources as local museums or sewing societies. Students may be able to bring in needlework that has been passed down in their families. Try to include a variety of such items as quilts, samplers, embroidered or marked linens, hand-sewn clothing, and crochet or knit items.

2. Display the pictures and samples. Be sure each student has a chance to look closely at the samples. Their special features may not be easy to see. Explain that, as art historian Susan Burrows Swan has said:

> Needlework offered early American women their primary outlet for creative expression. Indeed, except for needlework, almost no tangible products made by the women of centuries past remain. . . . Surviving needlework projects represent one of our few remaining links with one half of our ancestors.*

Of course, most seamstresses worked within certain customary limits. They made useful, standard items such as socks and quilts. Within these limits however individuals found ways to express themselves uniquely. Through the special twists of color, design or other subtle invention, we can see the particular quality of the human creator come through.

Go over the other materials and pictures you have assembled, inviting the students to pinpoint the ways the seamstresses combined traditional forms with individual creativity.

3. As a homework assignment, ask students to inventory the cloth materials in their homes. Alternatively, teams of students may inventory the homes

*Susan Burrows Swan, Plain and Fancy: American Women and Their Needlework, 1700-1850 (New York: Holt, Rinehart and Winston, 1977), p. 6.

of two or three students, if the parents agree. In their inventories, students should list all the kinds of cloth items found in the house (rugs, curtains, towels, clothing, bedcovers, etc.). They should find out if:

- Any are handmade;
- Any are marked specially by the owner;
- Any have been changed to fit the needs or taste of the owner;
- They express in other ways the special needs, preferences, or interests of the owner.

Compare and discuss in class the various findings. Center the discussion around the questions: How are these items like or unlike cloth items you might have found in an early American house? How do you account for the differences? The students will probably agree that they have a much greater choice of items today, and that we express ourselves to a degree by the things we select, but that we lack the special quality of needlework made and marked by an individual's personality.

4. An easy way to give students the feel of creative needlework is to have them make their own samplers. This can be a very simple activity. Boys should be as involved as girls. After all, football players knit these days. And tailoring is a long-honored profession for men.

   The easiest method is to give each student a strip of open-work canvas cloth, a blunt needle, and a choice of thread colors. Show the class how to thread the needle, knot the end, and make a simple cross stitch.

   On a strip, the student will have a wide choice of what to sew. Names, initials, favorite sayings, simple pictures, and abstract designs were all used in early American samplers; students can create their own contemporary versions.

   You might want to make the sampler work a real event, like an early American sewing bee, by following the sewing period with refreshments. You can unite all the canvas strips into one long sampler for display in the classroom.

2. SPORTS: ART OR VIOLENCE?

by David C. King

PURPOSE

While the subject of the activity is sports, the same treatment could be applied to a wide range of topics—such as technology, social change, or poverty. This lesson demonstrates an approach many of us use intuitively—enabling students to view matters from the perspective of how people are involved, including themselves.

Even students who are not avid sports fans or participants are likely to find that they have ideas and feelings they will want to express about the subject. With the first reading, they will recognize important social questions that are connected with their own life experiences and outlook. This encourages students to penetrate through the generalizations to find out what is happening to human beings, and also encourages them to examine and give expression to their own feelings and ideas.

AREAS OF STUDY

This activity could be used in a cross-disciplinary program but also could be used as a unit built into such courses as:

Journalism
Photography
Sociology
Biology (human anatomy)
Language Arts (reading, persuasive writing, autobiographical writing)
Social Studies (contemporary issues, cross-cultural studies)
Art (sketching, painting, sculpture)

OBJECTIVES

Students should be able to:

- Recognize violence as a common aspect of big-time sports.
- Analyze whether violence in sports is a reflection of problems common to modern societies.
- Identify similarities and differences in people's attitudes toward sport and its function in society.

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- Identify ways in which their own feelings and experiences are shared by others.

- Justify their own value judgments by reference to general values.

- Perceive that one's beliefs and values are choices made among possible alternatives.

- Recognize the aesthetic appeal in sports.

TIME

2-4 class periods

MATERIALS

These will depend on how students choose to do the assignment. Options include tape recorder, camera, slide projector, art supplies.

PROCEDURE

No special preparation is needed. The readings and photographs are designed to generate ideas and reactions; the core of the activity involves each student in examining his or her own attitudes toward some aspect of sports and then selecting a means of expressing those opinions, ideas, and beliefs. The concluding discussion can be as far-ranging as interest and class time permit.

There is a great deal of flexibility in the way students can carry out the assignment (see Student Materials), but you may want to emphasize some modes of expression to meet your teaching needs. If the activity is used in a language arts class, for example, you may want most of the assignments to involve some form of written expression; or a biology class might involve heavier concentration on the physiology of movements in athletics and dance. Wherever it is possible, however, we urge there be wide latitude for student choice. This will add richness and variety to the class experience; it will also enable some students who may be weak in writing skills to make important contributions in other ways.

Some students will prefer to deal with the subject in terms of their own experiences—particularly those aspects of sports that they find especially appealing. Others are likely to select a more sociological approach, for example the possible role of television and the press in highlighting the apparent trend toward violence in sports, or in spurring greater involvement in participatory sports, such as bowling, tennis, gymnastics, and soccer. In exchanging ideas after the assignments are completed, the class should be encouraged to consider both perspectives—the purely personal experience and the larger, society-wide picture.

The kinds of questions raised in the concluding discussion will emerge primarily from the ways students have chosen to approach the assignment.

SPORTS: ART OR VIOLENCE?

People in all societies engage in games. They're fun. They also serve important social purposes. Throughout history, games and contests have been used to prepare the young for adult roles — the individual develops the skills needed to be a contributing member of the society, such as a warrior or hunter.

Sports also helped maintain social stability by providing a way of letting off steam. People could get rid of their frustrations and aggressions in "healthy" ways.

As modern industrial societies emerged, sports continued their importance. In the United States, we came to believe that "sports build character." This became one justification for our vast array of sports programs, from Little League Baseball to school physical education to sophisticated programs in college athletics. And the people of Great Britain, during the glory days of the British Empire, used to say: "England's battles are won on the playing fields of Eton." They were convinced that school sports developed qualities of leadership, discipline, cooperation, courage, and determination.

What is the role of sports in modern society? Do athletics still provide important training for adult life? Are they a source for developing our physical well-being and vitality? Or have sports become a mass media enterprise with people participating only as armchair cheerleaders? And have sports changed so that they now reflect, and even feed, the violence in our society?

What do sports mean to you? What values do they have in modern society?

Those are the questions you'll be dealing with in this activity.

ORGANIZING THE ASSIGNMENT

Develop your ideas about some aspect of sports and then try to present them in a way that may persuade others to see your point of view.

There are two ways to go about this. One is to deal with your own experiences. Why is a particular sport something special for you? What is there about it that makes you an avid fan or that makes you want to participate—even when participating can mean endless hours of grueling practice trying to perfect your skills? It's not easy to express these ideas and feelings. A lot of good athletes have tried. But just trying it may give you some ideas you haven't thought of before.

The second approach is to deal with the question of what the role of sports is in modern society. Your ideas may be positive or negative—you'll find samples of both in the readings. You might have some ideas about violence in sports, for example, or what impact the mass media has had.

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Choose whatever means of communication you feel most comfortable with. You could use a tape recorder if you feel you can talk about your ideas more easily than you can write them. Or, you might want to use the cassette with one or two other students to recreate a sports broadcast — either a straight version or a takeoff.

Written assignments can be in whatever form you choose—an essay, a sports column, a journal. While more difficult, you might consider poetry which offers enormous possibilities for using creative images to get people to hear or see things in a new and fresh way.

Other means of communicating might include art —using sketches, a painting, sculpture to convey a particular mood you feel is important. Photography offers other possibilities—you can even develop your own slide show, especially if you create your own slides from photographs.

The readings and photographs that follow can help you get started. You're likely to find some ideas you agree with; try to build on these to create something that's uniquely your own.

"Poetry in Motion"

If you were sitting in Riverfront Stadium in Cincinnati watching the Cincinnati Reds in action, you probably would not give much thought to a topic like ballet or modern dance. If you did, you wouldn't be likely to mention it to the fan sitting next to you—the buy with a handkerchief in one hand to mop the sweat from his brow and a beer in the other to lubricate his voice. Baseball and ballet just don't belong in the same conversation.

And, yet, deep down, your next-door fan's reasons for being at the ball park have a lot in common with the impulse that sends a different audience to a ballet theater. The simple fact is that sport, like dance, contains a movement and grace that are vital parts of its appeal.

That probably sounds a little far-fetched, but let's see if we can't make a case for it.

Picture O. J. Simpson breaking through a hole in the defensive line. Especially in slow-motion replays, watch the easy glide of each long step, the subtle shifts in speed, and sharp changes in direction. As he eludes the last defenders and crosses the goal line, the crowd will be on its feet, shouting and cheering. People will even cry out, "Beautiful! Did you ever see such a beautiful run?"

Why the word "beautiful?" If you asked the fan to explain the word choice, he or she might be embarrassed. But some would recognize, too, that they really meant that what they had seen was a thing of beauty. The perfectly conditioned athlete, with years of training, is capable of performing amazing feats with his or her body—as graceful and precise as those of a great dancer.

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Sports are filled with such special moments: the smooth, powerful backhand stroke of Chris Evert; a runner stretching for the finish line or a high hurdler extending his or her body to clear each hurdle. Or, in baseball, the perfect coordination involved in a double play, with the pivot man taking the ball, leaping to avoid the spikes of the base runner — and, still in the air, turning to throw to the first baseman.

All of these, and countless more, are those magic moments that make a sport so special. If you participate in sports, maybe you've known a few of those moments—when your body seems to function with a perfection you achieve only rarely but that gives you that thrill inside of knowing that you are extended even beyond your abilities.

This perfection of timing, movement, and body control are what make up the art and beauty of dance. In fact, if you study the movements closely enough, you'll find that the actions of the athlete are often almost identical with those of the dancer. This is the aesthetic side of sport, the side that most macho males would be unwilling to admit. It's the part of sport that leads sports announcers and writers into clumsy and corny clichés—like "poetry in motion." And it's also a major element of sport that brings out the fans, hoping to see at least one of those rare and spectacular moments.

Ryland Crary, a well-known educator, finds these same principles operating even in the dark and smokey confines of a pool hall. Here is how he describes it:

> In the steady light, only softened by tobacco smoke, lay form, composition, sense, and order—framed in a green baize setting. Any artistry compels respect, amounting to a sort of reverence. The hush of this esteem [may] fall among rude men, depending, of course, upon the artistry and dedication of those engaged in the game. The . . . lives of the men and boys who come to the pool halls are often absurd, witless, unpredictable, formless, erratic—though not necessarily more so than those brought to polo grounds or golf courses. On the green-topped table, however, lie in focus precision and predictability. Cause and effect are visible and more closely related than in most human affairs. The science of ballistics, probably unmentioned but well applied, is in control. The staccato click of the balls, the shuffling feet, the spiraling smoke, the swift etching of lines and angles, the satisfying thud of the object disappearing in the pocket: these are the elements of art made, known, felt, and commented on.[1]

Is there a relationship between the Metropolitan Museum of Art and Clancy's Pool Hall, or between the Cincinnati Reds completing a double play and the American Ballet Theater? Some of us think so—although we might hesitate to discuss it at Clancy's or at Riverfront Stadium.

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1. Ryland Crary, Humanizing the School: Curriculum Development and Theory (New York: Alfred A. Knopf, 1969), pp. 300-301.

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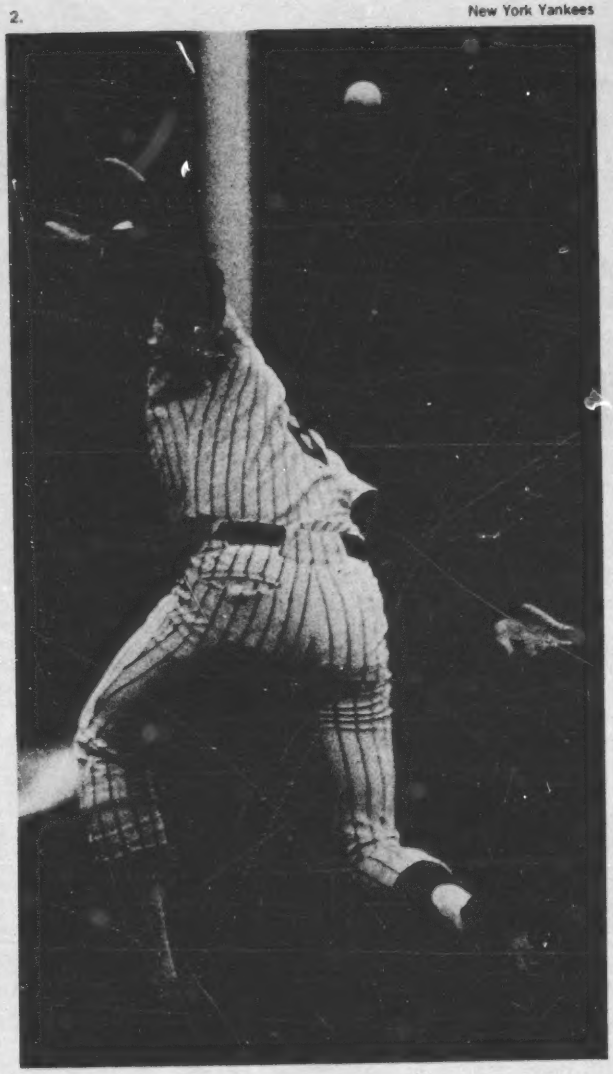
1. New York City Ballet

2. New York Yankees



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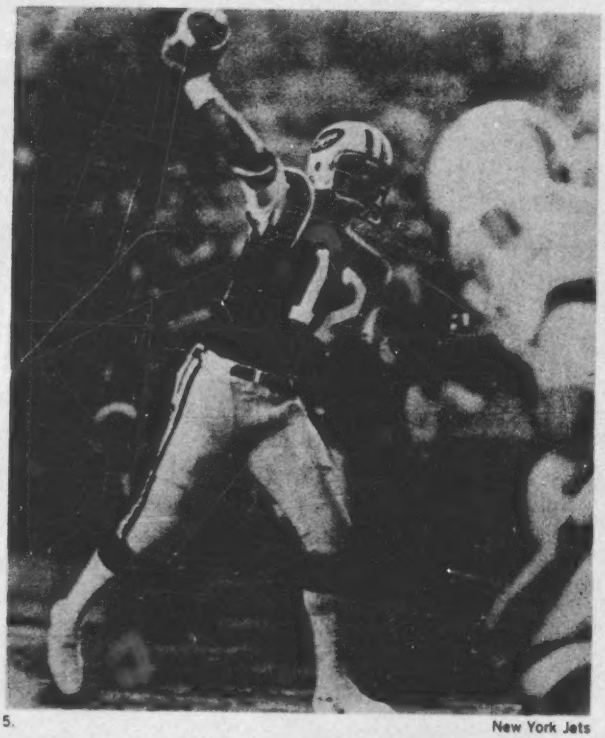
3. Abhijt Mitra for Columbia University *Spectator*

4. Jack Vartoogian



5. New York Jets

6. Joffrey Ballet

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Who Gets Hurt?

If anyone tries to tell you that sports and sports fans aren't becoming more violent, consider a few facts.

1974, Lima, Peru: At a soccer match (the world's most popular sport), a fight broke out among the spectators. It turned into a full-scale riot and, by the time it ended, more than 300 people were dead and thousands more were injured.

That same year, a Houston baseball star named Bob Watson crashed into the outfield wall chasing a fly ball. While he lay there, unconscious and bleeding, fans poured beer on him.

These are not isolated incidents but signs of a trend that is growing at an alarming pace. By all accounts, 1976 revealed a record number of cases. At a rugby match in England, two referees barely escaped with their lives when an angry mob attacked them. Even more bizarre was a bitter fight between two baseball teams in Chicago. The fight itself was not a new phenomenon. The added touch was provided by ABC-TV which videotaped the incident so it could be shown a week later to a nationwide audience on "Monday Night Baseball."

And in hockey, never known as a gentle game, a new point was reached when four players were arrested by Toronto police on charges of assault. This followed an incident in which both players and fans attacked each other.

Many people have tried to analyze this violence and what it reflects about modern society. Note that the problem is not confied to the United States—many other countries are facing the same disturbing questions. In Toronto, for example, the government appointed a commission to report on the evidence of increased violence in hockey. The commissioners said, in part: "When the evidence strongly indicates that there is a conscious effort to sell the violence in hockey to enrich a small group of [owners and media people] at the expense of a great sport (not to mention the corruption of an entire generation's concept of sport) then one's concern turns to outrage."

There are signs that some owners condone or even encourage violence. Some who own or manage baseball teams for instance, have declared that their pitchers have a "right" to throw at opposing batters—even though they know that serious injury could result.

But most observers feel that the real problem is television. Hawley Chester, part-owner of a hockey club, summed up this view: "Hockey," he said, "is actually not as tough as it used to be years ago when there were only six professional teams. The competition was very rough. But now there's more coverage of isolated incidents. Television and the press have accentuated the violence."

Harry Edwards, a sociologist and former track star agrees. "The violence in sports is magnified by television," he says. "The fan can identify

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with violence in terms of what he would like to do with the forces he cannot control." In other words, people get some release from their frustrations by viewing violence on their screens or from the stands.

Some scientists see danger signals both for the individual and society. A recent article in the medical journal Pediatrics described what the authors called the "Evel Knieval syndrome"—the desire to imitate the spotlighted actions of performers. Using studies of young children, the three authors concluded that: "Televised violence, especially during sporting events and news broadcasts [seems to be related to] imitative and aggressive behavior exhibited by children."

Sports journalist Stefan Kanfer feels that, not only are children harmed by the exposure to violence, but that the entire society is damaged. "When moral rules are bent," he writes—as in saying a pitcher has a "right" to throw at a batter—"more than the sport is mangled. In the end, it is not the players who are cheapened and injured, nor even the event itself. It is the children and adults who watch and then repeat what they see on the playground and in the stands—and perhaps in their lives."[2]

Sports Challenges: A Collage

Sports in China: Friendship First?

Many visitors to China are impressed by the nation-wide sports program—one in which all are encouraged to participate. One of the Chinese attitudes that most impresses people is summed up in the saying "Friendship first, competition second." Harry Edwards reports on an example of this: "We have footage of a hockey game in which a player was knocked down. Members of the opposing team stopped to pick him up before following the puck."

- What do you think of the idea of "Friendship first, competition second?" Have you ever experienced it?

- How do you think this idea would change sports in America? Would it work? Why or why not?

Watching: Is It a Hazard to Your Health?

The weakest among us can become some kind of athlete, but only the strongest can survive as spectators. Only the hardiest can withstand the perils of inertia, inactivity—and immobility. Only the most resilient can cope with the squandering of time, the deterioration of fitness, the loss of

2. Stefan Kanfer, "Doing Violence to Sport," Time, May 31, 1976.

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creativity, the frustration of the emotions, and the dulling of moral sense that can afflict the dedicated spectator."[3]

- What is your image of the typical American sports fan? Does that include yourself?

- Do you think heavy media coverage of athletic events has stimulated or discouraged active participation in sports?

- Do you agree or disagree that watching is a hazard to your health? What additional arguments would you use to support or oppose this statement?

What About Women in Sports?

Women have been making inroads into male dominance of sports. Girls have managed to achieve some acceptance in Little League Baseball. Women professional athletes, at least in some sports, have made great gains—especially in tennis and golf. In general, however, many women feel that they are discriminated against. School and college programs devote far more attention and money to sports for males than for females.

The more radical leaders of women's rights movements want more changes. Some feel, for example, that women should be included in such strictly male professional sports as baseball and basketball.

- What do you think would be an equitable sports program for the country? For example, do you think more should be done to finance and publicize interschool competition?

- What are your ideas about women's involvement in professional sports?

The Meaning of Winning Is . . .

Vince Lombardi was one of the most successful football coaches in the history of the game, leading the Green Bay Packers to a series of championships. Of all his public statements, the one quoted most often is "Winning isn't the important thing . . . it's the only thing."

What did he mean? Here is one interpretation, written by philosophy professor and sports journalist Michael Novak.

> Of course, winning is the only thing—as an attitude, a desire, a spirit. In football, winning means excellence, defeating the demons of error and fate. Winning means outwitting everything that climate, occasion, injuries, opposing strategies and chance can throw in one's way. Winning

3. Dr. George Sheehan, "Beware of the Most Dangerous Sport of All: Sitting and Watching," The Physician and Sports Medicine, November 1976.

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means being as perfect under fire as humans can be. Losing means somehow, through one's own fault, not having prepared enough. . . .

"Winning is the only thing" is capable of sinister interpretations. But it is also capable of expressing the highest human cravings for perfection. . . .[4]

- Which do you agree with most: the "sinister" interpretation of Lombardi's quote—winning at all costs—or the interpretation Novak gives?

- What does winning mean to you? Try to pick out a specific example to illustrate your ideas.

Was It Different in the Old Days?

The original Olympics, begun by the ancient Greeks in 776 B.C., were not totally devoid of the problems we encounter in modern sports. In their book The Olympic Games: The First Thousand Years, M. J. Finley and H. W. Pleket mention such incidents as:

- There was a statue of Zeus hurling a thunderbolt at someone who had cheated. This warning apparently wasn't enough. In 388 B.C., for example, a boxer named Eupolus of Thessaly was found guilty of bribing three competitors to take a dive for him. He was fined and the money was used to build another warning statue. Eventually, there was a long line of these statues, called Zanes.

- In a wrestling match, one man not only defeated his foe but continued to pummel him until he died. For this excessive violence, the winner's wreath was taken away from him and placed on the dead wrestler who was declared the victor.

- In 396 B.C. the judges gave a runner from Ellis a 2-1 victory vote over another runner. It was so clear the other man had won that the commission overruled the two judges and fined them. They also were from Ellis.

This is pretty limited evidence, but what do you think? Are we more humane and honest today than in the past? Or have matters stayed about the same? Have they grown worse?

Now the rest is up to you. Pick the aspect of sports that means most to you—or that concerns you most. Then use the means you've selected to present your own ideas.

4. Michael Novak, The Joy of Sports (New York: Basic Books, Inc. 1976).

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3. MUSIC AS A "LANGUAGE"

by David C. King

PURPOSE

These activities develop students' awareness of music and lyrics as a way of communicating. They should also become more aware of different musical forms as means of communication.

AREAS OF STUDY

Language Arts (analyzing functions of language, creative writing)
Social Studies (perceiving and comparing social groups)
Music

OBJECTIVES

Students will

- Understand the power of music to communicate an idea or feelings.
- Identify and analyze the appeal of a certain kind of music to its audience.
- Appreciate the appropriateness of lyrics to music.
- Understand that music can communicate across national boundaries and through language barriers.
- Create their own lyrics—or songs—as their own unique communication.

TIME

4-5 class periods

MATERIALS

Records or tapes (some may be brought in by the students); one record should have an aria or folk song in a foreign language—with lyrics that can be xeroxed for distribution to the class (for more details see Activity 3).
A record player (or tape recorder).

PROCEDURE

Activity 1: Over thirty years ago, George orwell predicted that the musical jingles used as advertisements on the radio would become the popular songs of the future. Tell your students this and ask: Do you ever find yourself humming a tune from a radio or TV commercial?

These activities are reprinted from Communication, Part D (1977), Global Perspectives in Education, Inc., 218 East 18th St., New York, NY 10003.

Which ones? Examples students might come up with include:

"At MacDonald's, we do it all for you."
"You asked for it, you got it. Toyota."
"It's the real thing." (Coke)
"Plop, plop, fizz, fizz, oh what a relief it is." (Alka-Seltzer)
"Have it your way." (Burger King)

Write the jingles on the board and see if they have the same weight as when they are sung. Compare the visual and audio impacts. Do students see any similarities between popular songs and ads today? Do they think that Orwell's statement has come true? Why or why not? Has it altered our judgments of what's important in life?

Now, turn your students' attention to other forms of popular music. Do they know of any popular music that expresses ideas different than the jingles? How do their values compare? Have students bring in their favorite songs or bring in some samples yourself. Examples of songs and groups you might use include: "At Seventeen" by Janis Ian on her Between the Lines album; "Annie's Song," "Rocky Mountain High," "Take Me Home, Country Roads" by John Denver on his Greatest Hits or Evening with John Denver albums; "I Am a Rock" and other songs by Simon and Garfunkel on their Greatest Hits album; "Does Anybody Really Know What Time It Is?" and other songs by Chicago on their Greatest Hits album; songs by Seals and Crofts, Carole King, and Barry Manilow, or many of the Beatles' more recent materials. Ask what kind of music they find communicates especially to them. What makes it appealing? The lyrics? Music? Rhythm? Beat? Physical vibrations?

Conclude by questioning whether the different "rock music" trends lessen the force of George Orwell's statement. Ask them to think, between this and the next class period, about other musical languages, and what these communicate.

Activity 2: Ask students what other types of music they can identify. Play for them a well-known country and western tune, like Merle Haggard's "Im Just an Okie from Muskogie." What are the messages communicated in country and western music? (You could play another example like Tammy Wynette's "Stand by Your Man.") What is the group to which this music most appeals? Would this group differ from a group of rock fans? Would there be an age difference? A difference in where these groups lived (geographical difference)? A difference in socioeconomic backgrounds? Are these hard and fast differences, i.e., do you know of anyone who likes both kinds of music? If so, do you know how both kinds of music "communicate" to this person? It might be interesting for students to interview people who listen to only one type of music—jazz, country and western, classical—as well as people who are more eclectic in their musical tastes. The students could read their interviews aloud in class. The interviews might cover musical dislikes, as well as likes. This could open up interesting questions about the diversity of needs and emotions music satisfies. People who like country music want to know they are not alone; that their experiences, and feelings are shared by others. What does music communicate to a disco fan, a rock fan, a jazz fan, or a classical music buff?

Activity 3: In this activity you'll be playing for the class a short piece of unfamiliar music—an aria from a nineteenth century opera or a folk song from another country. The lyrics should be in a foreign language, and the music, too, should sound strange to the students. Your town library will probably have suitable records in its collection. Albums of operatic highlights will have what you're looking for though they may not all include translations of the lyrics. Leontyne Price (Prima Donna, RCA LSC-2898), Montserrat Caballe (Dramatic Soprano Arias, London 26497), Maria Callas (Mad Scenes, Angel S-35764), and Galina Vishnevskaya (Russian and Italian Arias, Westminster Gold 8267) are records of stars whose vocal drama and intensity will reach students even though they can't understand the words. Alternatively, you might play a song sung by Yves Montand or Charles Aznavour, or one made famous by Edith Piaf, such as "Je Ne Regrette Rien" or "La Vie en Rose." Students might find the latter particularly engaging, especially if they learn something about Piaf's life.

After students have listened to the aria or song you chose, ask them: For what kind of audience do they think this music was written? What were the composer and singer trying to express? Does one need to be able to understand the words to grasp the mood or meaning?

Provide each student with a copy of the lyrics, translated line-by-line into English. (If the original lyrics are in a language some of the students are studying, these students might do their own translations for the class.) Play the piece again, and ask the students if they hear the music any differently now that they know more about the context. How does the music convey the ideas and emotions expressed by the lyrics? Do students feel a different impact now?

Follow-up: Ask the students to write out their own adaptations of the lyrics, updating them by writing about a modern situation, or a personal experience they have had. Those who wish could also update the music—either modifying it or inventing new music. Have the students read or perform their own "statements" before the class.

EXTENDING THE LESSON

Hand out, read aloud, or put on an overhead projector, the following excerpt from a news clipping:

> Suddenly a long-haired young man in jeans and a dungaree jacket leaped out of the audience and clambered up on stage, dancing, dancing, dancing, until the band's technicians gently ushered him out from the jungle of speakers and microphones.
>
> But he was entranced with the music, oblivious to pleas to climb back over a waist-high wall separating the outdoor stands from the bicycle racetrack where all this was happening. So Gary Mullen, the band's tour manager, just picked him up like a baby and put him tenderly into somebody's lap in the first row.
>
> Then the cops threw him out, and the crowd jeered.

Ask the students where they think this concert took place. On what clues in the reading do they base their answers? Tell them that this incident took place in the Soviet Union in 1977. Does that surprise them?

Now, have the students read the entire news article (reproduced as the next item). What evidence can they find that the language barrier was broken at the concert? How would they answer the question about the "shirt full of hammer and sickles?" Compare and contrast the positive and negative reactions of the Soviet police to American police (or parents) in similar situations.

Discuss with students Soviet censorship of the arts. Only recently the Soviet government permitted an increase in the amount of rock music to be played, and allowed bands from Eastern Europe into the country. Students might also be interested to know that during an interview with members of the Nitty Gritty Dirt Band after their return, they reported meeting many interesting people in the Soviet Union, but did not want to talk about them as it might endanger those people's lives.

Ask students why they think this censorship exists. What musical messages would the Soviets want to suppress? (Rock music does not fit official prerequisites of the arts in the Soviet Union. For example, the music does not convey the Soviet cultural past. Rock music lyrics that preach love, peace, and "do your own thing" do not follow Soviet doctrine. Further, rock rhythms encourage individuals to throw off their inhibitions.)

In concluding, ask students why, despite government attempts to stifle it, rock music has become so popular in the Soviet Union. Why is music such a successful international communication link?

THE NEW YORK TIMES, TUESDAY, MAY 24, 1979

Yerevan Rock Audiences Find Nitty Gritty Dirt Band Far Out

By DAVID K. SHIPLER
Special to The New York Times

YEREVAN, U.S.S.R. - The Nitty Gritty Dirt Band from Aspen, Colo. was hard into some tough 100-decibel rock, and a lot of the Soviet kids were out of their seats and in the aisles, writhing and grinding and dancing themselves into that special sort of rock-concert frenzy that is Made in the U.S.A.

Suddenly a long-haired young man in jeans and a dungaree jacket leaped out of the audience and clambered up on stage, dancing, dancing, dancing, until the band's technicians gently ushered him out from the jungle of speakers and microphones.

But he was entranced with the music, oblivious to pleas to climb back over a waist-high wall separating the outdoor stands from the bicycle racetrack where all this was happening. So Gary Mullen, the band's tour manager, just picked him up like a baby and put him tenderly into somebody's lap in the first row.

Then the cops threw him out, and the crowd jeered.

So it was in Yerevan, the capital of Soviet Armenia and one of five stops on the band's State Department-sponsored tour of the Soviet Union. It was a bit wilder here than in Tbilisi, or than it was expected to be in Riga, Leningrad and Moscow, partly because the concerts here were outdoors in a 4,000-seat bicycle-racing stadium where everybody felt loose, and partly because Armenia is just different.

Far from the ideological center of the country, Armenians are enmeshed in bonds of ethnic heritage that stretch throughout the world, wherever Armenians live. More than in most other parts of the Soviet Union, there is extensive interaction with the West.

Official Asked for Harder Stuff

People do not even blink when a teen-age girl shows up at a rock concert wearing a T-shirt that reads, in English, "Friendship U.S.A." Nor is a man in his twenties timid about appearing at a hotel bar in a pink long-sleeved American Bicentennial shirt with eagles and stars and stripes all over it - brought from Beirut, he says, and bought for 20 rubles ($27) at a state-run store for second-hand goods. How would the folks in, say, Omaha react to a shirt full of hammers and sickles?

The band's success here and the fact of its tour through this country reflect belated official acceptance of rock from the West after a long period of resistance.

"The battle is over," said one American who has worked with the Russians to arrange appearances by such groups. In Tbilisi, he said, one Soviet official even asked after the first half of the concert whether the band could not play some harder stuff.

"These kids know this music," the official was quoted as having

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said. "So we've got to give it to them."

What they didn't get given or could not buy - for an average price of $2 a seat - some simply took. They perched precariously on roofs and chimneys overlooking the stadium. They leaned out windows. They scaled fences, climbed up walls and played cat-and-mouse with policemen. They hopped over barriers and ran into the stands for free.

What they got was tamer than real acid rock. The Dirt Band, formed in 1966, is basically a country rock group. The first half of its show is mostly bluegrass with a beat in which John McEuen, who plays the mandolin, the fiddle, and anything else that has strings, treats a banjo as if it were just another appendage, and Jimmie Fadden plays a delicious harmonica.

Things begin to heat up after the intermission. Jan Garret, the "token chick singer" as she puts it, does five songs running from some bluesy Ella Fitzgerald-like boo-bee-boo-bee-bahs through progressively harder versions of "Georgia on My Mind," "Natural Woman" and "Silver Threads and Golden Needles," by which point a good part of the crowd is on its feet.

Jan Garret and her guitarist husband, Victor, are not a regular part of the band. They have their own group called "Liberty," but came along because the Russians wanted a woman on stage. The Dirt Band is all male: Mr. McEuen, Mr. Fadden, Jeff Hanna, John Cable, and Jackie Clark.

"They're reacting more specifically," Mr. Fadden said of the Soviet audiences. "Here they're really listening to the music."

Sometimes the police do not seem to like the reactions. Band members and staff people have seen plainclothesmen occasionally telling kids to sit down and quit dancing. One slapped a boy who was trying for an autograph, they said, and an officer ripped a Dirt Band lapel pin off a youngster's shirt.

But one uniformed policeman, standing by the stage watching the happy crowd, appreciated both the music and its loudness. "The noisier it is," he said, "the friendlier it is."

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4. MYTHS AND THEIR MESSAGES

by Peter R. Stillman

PURPOSE

This unit places the theme of mythology in a new and important light—enabling students to view myths as a means of communicating messages of lasting value and importance, a means that has been used in all societies throughout history, including contemporary ones. Myths provide one way of dramatizing the ability to identify common needs, behaviors, concerns, and experiences in different cultural settings and time periods. They show us one way we are linked to our fellow humans, present and past.

AREAS OF STUDY

Literature, writing (latter optional)
Ancient history
Folklore
Anthropology

OBJECTIVES

Students will -

- Examine literature of various kinds to find mythological themes.
- Begin to recognize the universality of mythological prototypes.
- hypothesize about this universality and its implications in the modern world.

TIME

4 class periods

MATERIALS

Duplicate student materials; a source book or two, some myth collections.

PROCEDURE

This is not an English unit, although mythology is conventionally taught (when it is taught at all) as part of the English program. Mythology is a subject that readily crosses disciplines; it is decidedly not the quaint smattering of Greek legends found in some reading anthologies.

This is reprinted from Communication, Part C (1977), Global Perspectives in Education, Inc., 218 East 18th St., New York, NY 10003.

One unstated objective of this lesson is to undo such a wrongheaded approach to a truly profound subject. Myths embody truths—"the most powerful, enduring truths man has given thought to," according to one scholar. These truths are expressed as metaphors—the snake in Eden, the dragon lurking in its cave, the all-consuming flood, the hero's wound, the raging hell-fires, the innocent maiden, the dark and twisting way through forbidding forests, etc. The hero story is rich in such metaphorical stuff, and is furthermore fascinating because it appears everywhere on earth in astonishingly similar form, seemingly formulized and unchangeable. When students are helped to perceive that there is a timeless validity to this form, a validity that extends to the modern comic book, TV cowboy or detective story, novel and short story, they will better be able to understand not only literature, but also the things people have always longed to know and believe about their world and themselves. This is a beautiful understanding, even if it is only a beginning one.

The student material in this lesson is a basic introductory essay, something to be read and digested, then dropped in favor of excursions. This subject doesn't need to be treated heavily, by the way. It isn't as darkly serious as these comments may have suggested.

DAY ONE

As an introduction you might ask students to define what a myth is. They will probably answer that it is an old story, or a fairy tale, or a legend, or a tale from another country, perhaps Greece or Rome. All these answers are correct. None is very useful. A myth is a narrative (or story) without known origins that probably wasn't written down for a long time—perhaps centuries—after it took form. It is extremely figurative, tending to use symbols to express thoughts beyond the basic story line. Not all myths are Greek or Roman. (The Romans borrowed many of theirs from the Greeks.) All cultures have or had myths. But we're most familiar with the mythology of Greece and Rome.

Can any student recall a myth or a mythical figure from Greek or Roman mythology? If so, let him narrate what he remembers. Otherwise tell the class briefly whatever myth seems lively and interesting. Bloody and/or funny ones are best. How about Odysseus and the Cyclops? Jason stealing the Golden Fleece? Any one of Heracles' labors? Theseus and the Minotaur? The terrible punishment meted out to Prometheus?

Ask them to speculate on how and <u>why</u> a myth starts. Could it be that an important message is woven into the story that eventually evolves, and that the reason a myth will travel down many centuries is that that message remains important? (Be sure that students understand that myths are not authored by any one person, and that they evolve, changing and taking on many versions.)

Assign the student material, "Myths and Messages," for overnight reading.

DAY TWO

You might begin by touching briefly on some of the more important points in the homework reading—that myths of like nature do pop up all over the world and that no simple explanation for this can be found; that the quest story does indeed have a fixed nature, although not all the elements we have outlined necessarily appear in the same story; that what is myth to one person is religion to another (Noah and Jonah are mythical characters, yet we do not consider them as such. The Greek character Deucalion went through many of the same experiences as Noah, yet we view him as a fictitious figure. There are many characters and incidents in the Bible that have counterparts in the mythologies of other, earlier civilizations. Mythological characters are not necessarily the creations of fertile imaginations. The actual person may have existed; it is his or her story that is created or embellished. This is probably the case with the biblical David. It is probably also true of the Greek hero Theseus.)

Pass out copies of Lewis Carroll's "Jabberwocky." After the initial befuddlement, students will warm to this delightful poem; and their easy facility with unconventional, silly language forms will make it easy for them to understand. Ask them if this is a hero tale and whether it conforms to the outline they read about last night. Obviously, it is in the classical mold. The first stanza describes the alien land into which the hero ventures. The second stanza contains wise advice from the hero's guide. The third stanza describes the hero's path toward the inevitable meeting with his foe. The fourth and fifth stanzas are clearly an account of the battle and the hero's victory over the forces of evil represented by the terrible Jabberwocky. The sixth stanza is in celebration of the hero's having lifted the monster's curse (or whatever) from his people; and the last stanza suggests that the "wabe" no longer holds the threat it once did. But make the kids uncover the story line. They'll do it with little difficulty.

This exercise should have been great fun. Because it was kept light, they have moved through a relatively painless understanding of an important idea. There is a recognizable core story (called the monomyth by mythologists) and the students are as familiar with it as any scholar is. For further proof, try this exercise: Begin by narrating the first few lines of a prototype story, perhaps saying something like—A young boy who lived far from any city in a long-ago country lay in his bed one night wondering how he could save his poor father who, along with other peasants in the valley, had been placed under a terrible curse by a sorcerer who lived in a cave guarded by a fierce dragon high in the mountains. Suddenly, a strange light filtered into the boy's room. . . .

Let them take it from there. Point to one of the brighter, more articulate students, and let him or her continue. Stop this student when the narrative reaches point (B) or so, and nominate another student. Go around the room, involving seven or eight kids. In crude form, but with little hesitation, they will be able to shape a valid hero myth.

For tonight, you could have them rough out a hero tale on paper. Don't ask for a polished product; you are interested in their following a form, not

turning out a finished work. As an alternative, ask them each to choose a mythological character from the list provided and be prepared to tell or write about one of the character's experiences. As still another alternative, perhaps the most useful, ask them to recall a modern version of the hero tale and be prepared to recount it briefly either on paper or orally tomorrow. Probably they can find something on TV tonight to fill the bill. They must be prepared to do some interpreting, of course; the modern hero is usually not the all-virtuous innocent of bygone days. Columbo, for example, has been cast in the role of hero a number of times, although his scruffy appearance and crafty ways disguise this fact. If students can adapt the formula—and they should understand it well enough by now to do so—they'll be able to see it working today in modern dress.

The comic book is a good source for hero stories. In fact it is probably among the most obvious and literal of sources. Such heroes are easy to recognize, and the simplistic story lines will give students little trouble.

The following is a list of mythological characters for students to research:

Persephone	Hera	Chiron
Prometheus	Apollo	Daedalus
Pandora	Ariadne	Odysseus
Pan	Arachne	Penelope
Theseus	Athena	Poseidon
Heracles	Minerva	Medea
Jason	Phaethon	Leander
Dionysus	Cassandra	Zeus

These characters are all Greek in origin and are suggested because most school media centers will have more reference material on Greek mythology than on any other bodies of myth. If your center has resources on Norse, Indian or other mythologies, have students research some of the heroes from these origins.

DAY THREE

Students will probably need to use most or all of this day's class period to continue on their assignments. If you haven't involved them in writing or extended research, use the period for discussion of student findings about modern heroes. If time allows, get into the ways mythology has influenced language. Here is a brief list of modern terms that owe their origin to myth:

arachnid (from Arachne)

atlas (from the Roman Atlas)

cereal (see Ceres)

chaos (the meaning hasn't changed much) (from Chaos)

helium (from Helios)

iridescent (from Iris)

janitor (from Janus)

labyrinth (from the original labyrinth at Minos)

lethal (from Lethe)

Mercury (from Mercury)

museum, muse (from Muses)

pan, meaning across, as in panorama, panoply (from Pan)

tantalize (from Tantalus)

typhoon (from Typhon)

There are many others.

DAY FOUR

Have students report on their research. A final topic for discussion should involve a question: Why is it that people have needed myths? Do we need them today? Do these ancient "messages" still apply? Do you feel a sense of kinship with people thousands of years ago who, gathered around a fire, passed along, telling and retelling, a story that you saw just last night on TV? Explain.

MYTHS AND THEIR MESSAGES

No one knows who first told the story of Prometheus. The tale is thousands of years old. Its central character was punished by the ancient gods of Greece for stealing fire from them and giving it to man.

Deep in the jungles of southern Venezuela live the Yanomamo, a loosely scattered tribe which, until about ten years ago, had no contact whatever with the modern world. They cannot read or write, have no understanding of life beyond their villages, and have developed almost no technology. They do, however, have a number of myths that are told from generation to generation; and one of them deals with a hero figure who steals fire from the gods and gives it to man. A North American Indian tribe also has the same tale in its mythology.

The Yanomamo did not get the idea for their tale from the Greeks, nor did the Indians. Somehow, in each case, the story begins within the tribe or society. Coincidence? That might explain it if it weren't for the fact that the fire-stealing story crops up all over the world. Some of the details may differ from place to place, but the basic story is the same.

Do you remember the Uncle Remus tale of Br'er Rabbit and the Tarbaby? Can it be coincidence that there are over 260 versions of that story throughout the world? It doesn't seem likely, does it?

Other stories we're familiar with also seem to have sprung up all over the world. One of the most common deals with a great flood which wipes out all life, except for a chosen few survivors who begin anew. Another concerns someone who gets swallowed by a great fish and is thrown up after his ordeal. Still another tells of an innocent young boy who battles a great and fearsome foe, conquers him and saves his people. Each of these stories—Noah, Jonah and David—is found in the Bible. If you look into the mythologies of the Babylonians, Assyrians, Greeks, Norse, Chinese, Samoans, as well as many South, Central, and North American Indian tribes, you will find similar stories.

When Orpheus travels to Hades (the Greek version of hell) to reclaim his lovely bride Euridyce from the land of the dead, he is told that he may return with her to the upper world if he does not once look back at her until they reach their destination. Only a short distance from the goal, he no longer hears her steps and risks a backward glance. As he does, Euridyce fades to a shadow and is lost to Orpheus forever.

A California Indian tribe has a story about a grief-stricken man who undertook the same journey, made a vow not to touch his wife until they were home again, and, like Orpheus, could not quite live up to the terms of his agreement. He too lost his loved one forever.

Maybe it is just that everyone likes a good story and that there are only so many ways to tell one. This could account for the likenesses among myths from different parts of the world. Most modern experts agree, however, that myths are more than just good stories—that a myth wouldn't last for thousands of years only because it is entertaining.

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Myths contain something else—messages that people the world over find reassuring and like to hear again and again. These messages express the beliefs and hopes that hold societies and civilizations together and bolster the desire to go on, even in the worst of times.

This isn't easy to understand at first. What possible message could there be in the tale of Orpheus and Euridyce, for example? A very important one: the belief that we do not simply stop existing at death.

All societies throughout history express this belief in their mythology. The tale also suggests that one cannot defy the natural order of things, and that tragedy results when we try. All mythologies express the idea of an orderly universe—a world where things can be counted on, where what has happened before will happen again and again. (We find ourselves expressing this frequently, without realizing that we are restating an ancient truth: Things are bound to get better. They always do.) Orpheus attempted to challenge this order.

The story of the great flood tells us that life will always be renewed. The world will go on forever, and somehow each of us will always be a part of it. When a character is swallowed by a fish or some other monstrous beast and is then returned, he has passed through a death-like experience and as a result has become greater and wiser than before. People who study myths see this story as a model for those who seek terribly dangerous experiences and are looked upon by their people as leaders and heroes if they succeed in successfully getting through these experiences.

The hero (or quest) story is the most common form of myth. You are very familiar with its details, although the basic story you know may not sound like what you think of as being a myth. Here are some of the main ingredients. See if you can think of a story in which they appear:

(A) A man, usually quite young, is somehow selected for a mission that will take him away from the familiar world and into dangerous, unknown territory. (Sometimes others have been sent before him but have failed to carry out the mission.) (B) When he leaves the safe, familiar world he will immediately be challenged by someone or something menacing. It can be a terrible beast, a swamp filled with demons, a storm tossed ocean, a temptation, a riddle or a trick. (C) He may meet someone at or near this point who will help him to get through this challenge. The one he meets may be strange in appearance —a gnome, old man or woman, even a talking beast, to whom the young man has offered a kindness. After offering help near the beginning of the young hero's journey, this individual may also give him magic aids to help him complete the mission. (D) The hero will follow a road or course that brings him nearer to his goal, but it will not be easy; all kinds of obstacles and dangers will mark the way. (E) Finally, he will reach a point where he will be forced to go entirely alone into a dark, terrifying place where he will battle a fierce enemy

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that has never been defeated. Only by conquering this enemy will the hero be able to complete his mission—whether it be to rescue a princess, take back something that has been stolen from his people, kill someone or something that has been threatening them, or find a magic potion or formula for lifting a curse or curing an ill. (F) The final struggle is almost always bloody. The hero is wounded and is often brought back to health by the maiden he has rescued. (G) When he has completed his mission he will be considered a great champion by his people, but the real value of the experience for him will be a deeper wisdom about himself.

Legends about King Arthur include many tales like this. So do the fairy tales of the Grimm brothers. But how about modern versions? Probably what this outline has suggested to you is a young man in a suit of armor, with a sword strapped to his side. We have all heard or read myths, tales, or legends featuring brave young knights, beautiful princesses and terrifying monsters.

The modern hero doesn't wear a sword or rescue a princess. Therefore he may not be so easy to recognize. He may wear a Stetson and a six-gun. The "monster" he faces may be a black-suited gunslinger who is terrifying ranchers and threatening the pretty schoolmarm; and the final battle may be a shoot-out. While you probably wouldn't call a story such as Shane a myth, that is precisely what it is—a story form thousands of years old, carrying the same message to its audience that it did long before cowboys were invented.

Can you find other modern examples of the hero quest story? How about the movies, TV, comic books? There are countless examples, and when you begin to recognize the pattern, you will begin to understand more deeply the ways in which we see our world and our places in it. From the hero we draw courage and hope. He shows us the way through a sometimes confusing and dangerous world. His is an extremely important story for all of us. Think about that for a moment.

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JABBERWOCKY

'Twas brillig, and the slithy toves
   Did gyre and gimble in the wabe:
All mimsy were the borogoves,
   And the mome raths outgrabe.

"Beware the Jabberwock, my son!
   The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
   The frumious Bandersnatch!"

He took his vorpal sword in hand:
   Long time the manxome foe he sought—
So rested he by the Tumtum tree,
   And stood awhile in thought.

And, as in uffish thought he stood,
   The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
   And burbled as it came!

One, two! One, two! And through and through
   The vorpal blade went snicker-snack!
He left it dead, and with its head
   He went galumphing back.

"And hast thou slain the Jabberwock?
   Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!"
   He chortled in his joy.

'Twas brillig, and the slithy toves
   Did gyre and gimble in the wabe:
All mimsy were the borogoves,
   And the mome raths outgrabe.

— Lewis Carroll

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